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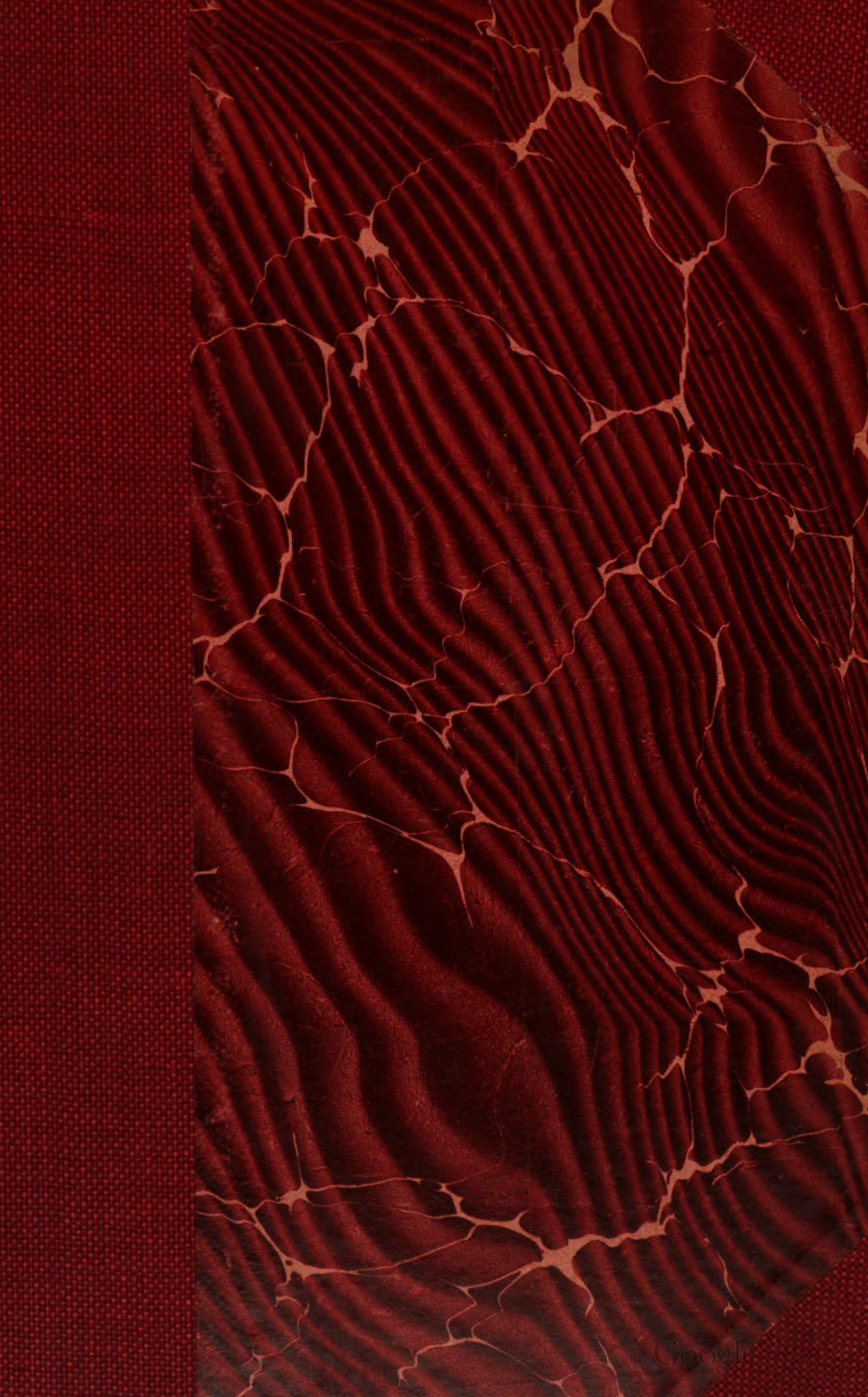
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THE

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THE ORGAN OF THE MUSEUMS ASSOCIATION.

EDITED BY

E. HOWARTH, F.R.A.S., F.Z.S.,

Museum & Art Gallery, Sheffield.

*

ASSISTED BY

W. E. HOYLE, M.A., D.SC., and F. A. BATHER, M.A., D.SC., in ENGLAND;
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BERNARD H. WOODWARD, F.G.S., AUSTRALIA;
AND
W. L. SCLATER, M.A., F.Z.S., SOUTH AFRICA.

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EDITED BY

E. HOWARTH, F.R.A.S., F.Z.S.,

Museum & Art Gallery, Sheffield.

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ASSISTED BY

W. E. HOYLE, M.A., D.SC., & F. A. BATHER, M.A., D.SC., in ENGLAND;
A. B. MEYER, M.D., GERMANY; F. A. LUCAS, UNITED STATES
BERNARD H. WOODWARD, F.G.S., AUSTRALIA;
W. L. SCLATER, M.A., F.Z.S., SOUTH AFRICA

*

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THE MUSEUMS JOURNAL.

Vol. 6. *July, 1906.* *No. 1.*

Museums Association.

ANNUAL REPORT OF THE COUNCIL SUBMITTED AT THE BRISTOL CONFERENCE, 1906.

While there has been an accession of new members and associates during the past year, the actual increase in numbers has not been large, for there have been several resignations. Five museums and art galleries have joined the Association in the year, and one museum has resigned, so that there has been an increase of four members. On the other hand the eight new associates simply fill the place of eight others resigned. There has consequently been no material increase of income, though there has been an appreciable decrease of expenditure, for while the Journal has been practically of the same bulk as in the previous year, the completing instalments of the Museums Directory have been less.

It is satisfactory to be able to record the completion of the Directory, which gives full particulars of all the museums in the United Kingdom, so far as could be ascertained. Its value and usefulness have been frequently demonstrated even while it has been in course of publication by monthly instalments. In its completed form it will not only serve as a welcome book of reference, but also illustrate the progress of museum work, and the distribution of museums over the country. This certainly is not as complete as it might be, and it is hoped that the Directory may act as a stimulus to the formation of museums in places hitherto without their beneficial influences.

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The whole of the material for the Directory has been collected by Mr. H. M. Platnauer, at much expenditure of time and trouble, some of which might have been saved if those in charge of museums had displayed greater consideration and readiness in supplying the information asked for, which was so obviously for the advantage of all concerned with museums. The thoroughness of Mr. Platnauer's labours is demonstrated by the Directory itself, and all who turn to it for information will feel grateful to him for the excellent work he has done.

The Directory has been published in a form to allow it to be taken out of the various issues of the Journal in which it originally appeared and bound as a separate volume. It might be worth while to publish it separately after revising and bringing it up to date, for it has occupied four years in publication, during which period museums have probably grown and multiplied. Before doing this it would be desirable to secure a sufficient number of subscribers to cover the cost, for after having already issued it free to all members and associates, the Association cannot be expected, nor can it afford, to do so a second time.

Two events of gratifying interest during the past year have been the establishment of Museums Associations in America and also in Sweden, as recorded in the Journal, on the same lines as our own association. Various papers were read at the inaugural meetings, and no doubt they will soon have their own official organs, thus giving further opportunities for the dissemination of museum news.

Part of the funds of the Association have been invested in the purchase of a hundred pounds worth of corporation stock, and while the financial statement appended to this report may be considered satisfactory, it is quite evident that the annual income is not in excess of our requirements.

During the past year an advertiser in the Journal becoming bankrupt, the Association was legally barred from proving its debt against his estate because it is not a registered or chartered society.

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MUSEUMS ASSOCIATION.

INCOME AND EXPENDITURE FOR THE YEAR ENDING JUNE 30TH 1906.

RECEIPTS.

	£	s.	d.
Balance from previous year	155	3	6½
Members' Subscriptions, 1904	2	1	0
,, ,, 1905	80	14	0
Associates' Subscriptions, 1902, 10 6; 1903, 10s. 6d.	1	1	0
,, ,, 1904	7	7	0
,, ,, 1905	46	14	4
Advertisements	6	7	6
Sale of Journals	28	13	1
Sale of Reprints	1	5	9
Interest	3	1	6
	£332	8	8½
Balance brought forward	39	11	6½
Members' Subscriptions, 1906	12	12	0
Associates' ,, 1906-7	6	16	6
	£59	0	0½
Subscriptions due—Members £5 5 0			
Associates 6 6 0			
Due for Advertisements 13 10 0			
	£25	1	0

EXPENDITURE.

	£	s.	d.
Printing and Stationery	10	9	6
Fares of Executive Committee	7	9	8
Expenses of Worcester Meeting	9	9	4
Reporter's Fee	11	0	0
Hire of Room for Stock	4	10	0
Gen. Secretary—Assistance	25	0	0
Postage and Disbursements	8	13	0
Directory—Postage and Stationery	1	10	0
Printing Journal (11 months)	105	19	6
Postage of Journal	13	8	5
Assistant Secretary—Disbursements	2	8	7
Banker's Commission	0	5	0
Corporation Stock—Commission, Stamp, &c.	1	1	8
	201	4	8
£100 Sheffield Corporation Stock	91	12	6
	£292	17	2
Balance	39	11	6½
	£332	8	8½

Audited, found correct, July, 1906.

JOHN T. BROOKES, A. LANCASTER } Auditors.

W. H. BRITTAIN, Treasurer.

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Museums Association.

BRISTOL CONFERENCE, 1906.

The Education of a Curator.

PRESIDENTIAL ADDRESS.

By W. E. Hoyle, M.A., D.Sc.

MY first duty in assuming this presidential chair is to express to my fellow-members of the Museums Association my deep sense of the kindliness of feeling to me personally and the confidence in my devotion to the objects of our Society, which are implied by such an election. This position is, I take it, the highest distinction which can be conferred upon any museum official by his professional brethren. It has been filled by a number of men of great eminence, and it is impossible for any one to assume the office without being deeply sensible of the responsibility which he thereby undertakes. In one respect, and in one only, I venture to assure my colleagues that their confidence has not been misplaced. I yield to no one in my sense of the importance of the objects for the furtherance of which this Association has been founded and in my conviction that it is destined to be of increasing service to the community in the future.

May I trespass for a moment on your attention with a personal reference, and yet one which is not personal to me alone? When I was elected to this chair a year ago, not the least element of gratification was the thought that your choice would give satisfaction to an honoured citizen of Bristol, whose qualities of heart and mind commanded the esteem and affection of all who came in contact with him; one who took a deep interest in your museum, which is indebted to him for one of its most attractive exhibits. It is a source of deep regret to many here present, but to none more than to myself, that our friend, the late Mr.

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Sparke Evans, is not among us to-day. May his spirit of broad-minded charity be present with us, and our feeling of comradeship will be deepened and our discussions, however we may differ in opinion, will be without bitterness.

Looking abroad into the field of work around us we may, I think, feel much gratification at one or two recent events which show that the subject of museums and their work is attracting increased attention abroad as well as at home.

The foundation of a periodical publication in Germany, with the title "Museumskunde" specially devoted to museums and their interests, marks an era in the history of the subject, and its quarto parts, with their magnificence of type, paper and illustration, make our modest octavo seem very small by comparison. The enterprise, once started, has been carried out with German thoroughness and, under the able direction of Dr. Koetschau, of Dresden, is assured of success.

In Sweden a meeting of museum officials was held at Göteborg, in February, and a Swedish Museums Association was inaugurated, which is to hold a meeting at least once a year, and oftener if required.

On May 15th our brethren in the United States formally instituted "The Museums Association of America," and advantage was taken of its first meeting to send to its members, from our own society, a message of greeting and congratulation, to which a courteous reply has been received.

Details regarding these new associations have already appeared in our Journal, so I do no more now than merely allude to them; but I think on the principle that "imitation is the sincerest flattery" we may feel a just pride in the thought that our work has had some influence in inspiring the formation of similar societies in other parts of the world.

THE EDUCATION OF A CURATOR.

At the present moment the air is saturated with the fumes of education. It is true that from the midst of these vapours there arise the sounds of conflict and the voices of

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those that shout for the mastery. An attentive listener might perhaps say that the loudest shouting is not as to how to get the best education, but as to what doctrines (if any) are to be inculcated along with the rudiments of general knowledge. With such questions we, happily, have nothing to do and I think there can be no risk of the odium theologicum intruding into our midst if I ask you to consider with me for a short time the question, " What is the best education for a Museum Curator ? "

This subject was introduced to our notice twelve years ago by our friend and colleague, Mr. Paton, in his usual felicitous style, and I am sure no one who heard him can have forgotten his vivid und humourous description of the possible day's work of a provincial curator. Since then, so far as my memory serves me, no word has been said among us on this subject, the importance of which I think everyone here will admit. In the twelve years which have elapsed, the whole subject of technical education has come prominently to the fore, and I think it will be generally admitted that the business (or may I say " profession ") of museum " curating " is one which demands and deserves a special technical training.

I shall probably be told at the outset that the true curator, like the true poet, " is born, not made " ; in fact I notice the late Dr. Valentine Ball, our esteemed President at the Dublin meeting, made this very remark in the discussion which followed Mr. Paton's paper. The statement is quite true if it means that the ideal curator, the man who is a genius in that line of work, is gifted by nature with a particular combination of qualifications. But even this product of nature does not come into the world provided with all the knowledge he will require, as Athena sprang fully armed from the brain of Zeus. He must be trained to use his tools just as the poet must learn to wield the pen (or the type-writer). It is equally true that the great surgeon is born not made, but I wonder what the General Medical Council would say if a candidate suggested that he might be excused passing his examinations on that ground.

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Then, too, every museum cannot expect to have a curator who has been endowed with the ten talents; there are not enough of them to go round, so that it becomes important to see what we can do with the possessor of the five, or even the modest two, talents to fill up his deficiencies and make a good useful official, if not a genius, out of him.

The question has on several occasions been forcibly brought home to me by parents who have come to consult me about a career for their sons (or in some cases daughters) who have an interest in natural history, but care little or nothing about other subjects of study. I have been informed that the youth in question does not care about his lessons, in particular, he hates Latin and Mathematics, but is fond of collecting birds' eggs or beetles. Cross-examination very often reveals the fact that these objects are merely acquired and that so far as any rational purposes of study are concerned the collection might just as well be one of tram tickets or parcel post labels, which I understand are collected by some enthuiasts. In some cases the line of argument has seemed to be that as the youth was not likely to succeed in any of the usual walks of life he would probably make a good curator. Somewhat on the same principle, the late Captain Marryat tells us, it was the custom in the good old times to send the fool of the family into the navy.

In modern times the examination system has imposed a check upon the entry to many careers under such circumstances, but the portals of our craft are not yet guarded by "the vulture and the husbandman," and hence eager eyes are cast upon them by those who desire what the Americans call "soft options" in the struggle for existence. I have naturally felt it my duty to dissuade parents who come to me in this way from allowing their sons to embark on the career of a museum curator. But all instances are not of this kind: sometimes the boys are eager, intelligent young naturalists, who work hard at their pet subjects, read books and get all the knowledge they can about their specimens. Even in such cases I have felt constrained to point out the

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obvious disadvantages of our calling, and to explain that the interest of our work has to be taken as part payment for performing it.

Supposing, however, that the youth is not to be deterred, that he is content to live laborious days for a living wage so he may ride his hobby—what is to be done with him? That is the question before us. At the present moment there is no trace of any system even in theory, still less in practice, in regard to the matter. There is scarcely even an idea in the public that a special training of museum curators is conceivable, let alone desirable. A governing body proceeding to fill up a vacant place will now-a-days probably enquire into the museum experience of the candidates, but will scarcely look further back into the process of their professional evolution.

Even this amount of attention to the qualifications of the candidates is of recent growth. At a period which can hardly be termed prehistoric it was not uncommon to appoint to curatorships of museums persons, no doubt quite excellent and respectable people in their way, but with no previous experience whatever of the duties expected of them. That such appointments should be made in the dark places of the land is bad enough, and would be inexcusable were it not for the example that has been set in higher quarters. For a considerable period it seemed to be an established belief in one important Government department that retired Royal Engineers were the most suitable men to be entrusted with the management and development of museum collections, both scientific and artistic; and even since this Association began to diffuse its illuminating influence in the land the Directorship of one of our principal museums has twice been filled by men who had previously held no museum appointment whatever.

This lack of any consistent principle in the selection of museum officials is reflected in the heterogeneous character of the training through which the heads of our various institutions have passed. I give here, without mentioning names, a few typical instances. In regard to these, I may

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remark that in the case of any whom my audience is at all likely to identify the information has been derived from the columns of "Who's who?" and similar published sources, so that no breach of confidence is committed in mentioning them. Further they are recorded merely as examples of what the career of a certain number of heads of museums has actually been.

A. was always interested as a boy in reading about scientific subjects, and had a taste for books. Up to twenty-one years of age was engaged in training as a mining engineer, but never actually worked at that profession. He volunteered to catalogue the library of his native place, took the catalogue when prepared to a large provincial town and obtained a position in the library there. Whilst thus engaged he was put to do odd jobs in the museum, and after three weeks of such experience became librarian and curator in an industrial centre.

B. was educated at a Scottish parish school, and the University of Edinburgh; acquired a certain amount of legal training; had fifteen years' experience in one provincial museum, and was then appointed head of another.

C. was educated for the military profession, and attained the rank of Lieutenant-Colonel in the army; was sent to Asia Minor on archæological research, made further explorations in the east, and presented sculptures to the British Museum; was twenty-three years director of telegraphs in Persia; made extensive collections illustrating the art of that country, and presented them to the South Kensington Museum, and was made director of an important provincial museum.

D., after an ordinary school education, was appointed to help in the zoological museum attached to a University College; he took advantage of his opportunities to attend classes in the physical and natural sciences, and after ten years of this experience, combined with some travelling abroad, was made head of a provincial museum of natural history.

E. was a boy of mechanical taste, educated at a private school; he studied engineering, physical science, and

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biology at a provincial college, and later at a university; he qualified in medicine, and after a temporary government appointment was made head of a provincial museum without previously having had any museum training.

F. received his early training at a provincial Grammar School, and then attended a Scottish University; for fourteen years travelled as a naturalist and explorer in many parts of the world; was head of a colonial museum and subsequently of one in this country.

G. was educated in an important metropolitan boys' school, then at Scottish and German Universities; was for some time professor of chemistry, and then made head of an important provincial museum.

These instances are sufficient to show how very diverse are the courses of training through which our museum curators have passed. It will be observed that a very large proportion have been appointed to important positions without any previous experience of work of the kind they were about to undertake. It would be impertinent in me to express any opinion as to the manner in which these gentlemen discharge their duties, but this much I think I may say without fear of contradition, that in the first few years they must have made some mistakes and spent time in learning what they ought to have known before. They have acquired their technical training at the expense of the institutions under their charge.

The Qualifications of a Curator.

Before proceeding to discuss the process of manufacture we may advantageously consider for a moment what we want the finished article to be, for it is obvious that unless we are agreed upon the end we shall certainly differ as to the means of attaining it. Those who have regularly attended these annual conferences have only to carry their minds back over our proceedings to form a good idea of what a curator is expected to be, to do, and to suffer. At every meeting we have told each other, and our candid friends have told us, our multifarious duties, and from these suggestions I have compiled a study of the ideal curator.

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His qualifications may be set down as follows :—

1. General culture, tact and courtesy ; an ability "to suffer fools gladly."
2. Business-like and methodical habits.
3. Artistic sensibility and appreciation of the beautiful.
4. An acquaintance, the more intimate the better, with the following subjects :—
   - (a) the physical sciences.
   - (b) the natural sciences, especially their systematic aspect ; the methods of classifying natural objects and the principles on which they depend.
   - (c) archæology, ancient and mediæval history, with special reference to the products of human handiwork belonging to each period and their peculiarities.
   - (d) history of the fine arts and the characteristics of different periods and artists.
   - (e) geography, with special reference to the natural products of each country ; the distribution of primitive peoples and their tools, weapons, implements and works of art.
   - (f) architecture ; the planning and designing of buildings and the means of heating, lighting and ventilating them.
   - (g) the structure and manufacture of museum cases, with their locks and dust-excluding devices.
   - (h) the technique of different branches of art ; the repairing and restoring of works of art.
   - (i) the preservation and mounting of natural objects, including taxidermy.
   - (k) modern methods of registration and cataloguing.
   - (l) ordinary business routine, including book-keeping and accounts.

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(m) French and German sufficiently to enable him to consult periodical literature and works of reference in those languages.

5. A practical acquaintance with the use of the ordinary tools for working in wood, metal and stone.

6. The power to write correct and, if possible, elegant English, and especially to draw up clear and concise labels.

7. Experience in the management of assistants and (may I add ?) committees.

Finally he should be an unscrupulous and shameless beggar.

The above is a catalogue of the more important requisites in a curator. I do not say that it is quite complete, and shall be glad to hear of any omissions.

I do not think such a paragon as the ideal curator exists at the present time, and I have a strong suspicion that if an aspirant had to acquire all this erudition before taking charge of a museum, he would already have reached the age for compulsory retirement, and it would be necessary to pension him off as soon as he was appointed.

Having thus cleared the ground, we may proceed to consider the means for achieving the end we have in view.

General Education.

It is needful to say but little on this head. A youth does not as a rule decide upon his career till his school days are nearly, if not quite, over. At all events he does not decide to enter our profession till that period.

In any case I am one of those who deprecate early specialisation ; and I think the education of a boy should be pretty much the same, up to sixteen, possibly seventeen years of age, whatever his future career is to be. I think much harm has been done by dividing our schools by hard and fast lines into classical and modern sides, thus leading to the production of men of science who know nothing of letters and classical scholars, without the least understanding of, or sympathy with, science. This result is mainly due

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to the method of awarding scholarships at the Universities. In the matter of languages it has always seemed to me that Latin is essential; at least ignorance of it must seriously hamper the official at every turn. Scientific terminology is based upon it, and all the names of organisms are, if not actually classical Latin, at all events Latin in form. A large section of archæological objects moreover can only be understood by a Latin scholar. Greek, though of great value in regard to the etymology of technical terms, is of less importance than Latin, and may perhaps be regarded as a luxury.

The advantage of a reading knowledge of French and German in every walk of life is inestimable, because it is the key which unlocks stores of information otherwise inaccessible, and one, if not both of these tongues should be acquired at school by anyone who contemplates entering a liberal profession.

Two points I should like to emphasize as being of great importance :—

The first is the advantage of being trained at one of those schools, of which there are now happily a good many in the country, where opportunity for manual work is provided. Familiarity with tools of all kinds and their uses is essential for one, a considerable amount of whose energy must necessarily be devoted to ways and means of mounting and exhibiting objects. Even if in his subsequent career he does not require to use the tools himself, he will have to direct those who do, and only practical experience will teach a man what can and what cannot be done in matters of this kind.

My second point is the importance of being early taught how to obtain information. In many of our schools, and even in some of our Universities, the great mistake is made of providing the pupils with all the facts they are expected to possess, instead of giving them a few, and setting them with some assistance, the less the better, to find out the rest for themselves. One result of this defect in most of our educational practice is seen in the small idea possessed by the average individual as to how to get information. I am frequently asked the question " Where can I find out any-

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thing about so-and-so ?" To which my stereotyped rejoinder is always another question, " Have you looked in the Encyclopædia Britannica ? " In nine cases out of ten the answer is " No," and I think my librarian colleagues will most of them have had a similar experience.

Little more need be said about the curriculum of school education to be pursued by a would-be curator, except " the broader the better." A museum official cannot possibly know too much, and therefore the difficulty in arranging his studies consists in deciding what to leave out.

Professional Training.

An educated man has been defined as one " who knows something about everything and everything about something." The educated curator might perhaps be defined as one " who knows everything about everything " ; but owing to the limitation of human faculties and the shortness of human life we must be content with something less than this, and hence we are brought face to face with the fact that one curator cannot be a specialist in everything, though it is desirable that he should be a specialist in some department or other. So long as he is sufficiently conscientious and sympathetic not to let other sections of the museum go to rack and ruin, or the specimens deteriorate, it is good that he work at the portion where his heart is, and make it as perfect as possible. He will not live for ever and his successor will probably take up some fresh department which will get its turn, while his speciality will long remain a witness to his zeal and knowledge. The life of a museum is not limited by that of its officials.

What then ought the technical training of the museum curator to be ?

So much has been written and spoken on the subject of technical education in the last twenty years, and so many varying opinions have been expressed, that it is almost dangerous to allude to the subject, but it will serve for our present purpose to enunciate the proposition, which cannot I think be contradicted, that technical education to be of any real value must have as its basis a knowledge of the

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scientific principles involved in the particular career in question.

We have now reached the point when our treatment of the subject must necessarily be different according to the kind of museum we have in view; and we may divide museums into two great classes:—

A. Museums of Art.

B. Museums of Science.

Under the term "Museums of Art" I include those institutions where the objects are regarded simply as material for æsthetic contemplation; where they are arranged so that each may be seen to the best advantage and most surely produce its full effect of ministering to the cultivated enjoyment of the onlooker, without any regard to the increase or diffusion of knowledge.

By a "Museum of Science" I mean one whose object is to exhibit the state of human knowledge on one or more subjects, and to provide means of increasing that knowledge. In accordance with this definition a museum of science includes not only one which contains specimens of natural objects, but also one which contains manufactured objects and even works of art if they are used as materials for the illustration of archæology or if they are arranged to show the history of a handicraft.

Now it will, I think, be obvious that the scope and aim of these two types of institutions are wide as the poles asunder, and the men who will successfully direct them must be of quite different orders of mind, and the ideal training can hardly be the same for both.

I am aware that we have among us institutions where the same man has charge of an art gallery and a museum of natural and applied science (and sometimes a library as well), but these seem to me archaic anomalies like the ancient university which possessed a chair of civil and natural history; with increased enlightenment regarding museum matters they will be reformed, and their governing bodies will not expect a square peg to fit a round hole, or, what is even worse, to fit a round and a square hole at the same time.

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The Curator of an Art Museum.

The subject of training for a curator of a museum of fine art is one which I hardly feel competent to deal with. The first essential is artistic feeling, and this is a gift of nature, and though it may be cultivated cannot be implanted if the germ is not there to begin with.

Assuming that it is present, the subjects which should be especially studied by the would-be curator are, I think, history—both general and the history of art in particular—and literature, which furnish the themes of so many artistic works; archæology; and, from the more practical standpoint, the technical processes employed in the working of different materials.

It is not necessary that the curator should be a creative artist, indeed speaking generally it would be better that he should not, for the fully developed artistic temperament is rarely, if ever, found in combination with other requisites for a museum official. His order of mind should be that of a critic rather than a creator.

The Curator of a Science Museum.

What should be the technical training of our curator of a science museum, by which is here meant, one that deals with any objects disposed in a systematic as opposed to an æsthetic fashion?

The technical education should be mainly a training in the scientific principles underlying his future work. These will naturally fall into two classes—

1. The sciences which are illustrated by the museum collections.

2. The sciences concerned with the acquisition, registration, preservation and exposition of the collections.

Under both heads will be necessarily included what we may call the primary material sciences—mechanics, physics and chemistry. Under the former especially, the natural sciences, mineralogy, geology, biology, including in this term botany, zoology, anthropology, and ethnology.

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Under the latter that kind of knowledge which may perhaps be described as the rudiments of mechanical engineering.

As regards the method of obtaining this training I must confess that I know of no educational institution whose regular courses contemplate such a curriculum. I hope, however, I shall not be thought unduly prejudiced when I say that the courses for a university degree in science approximate most closely to it, though I am quite prepared to admit that many of the admirable technical schools which have of late years sprung up in our midst supply perfectly adequate training in many of the subjects.

Our would-be curator who proceeds to take a university degree in science will probably take in his first year physics, chemistry and biology, and in his second and third years botany, zoology, and geology, with the subsidiary subjects cognate to them, and at this period, if the regulations of the particular university admit of it, attention might be paid to practical mechanics and the properties of materials. The course of zoology in the usual university curriculum will need to be supplemented by a special study of the systematic aspects of the science. University students at present are trained almost exclusively in morphology, and it is quite possible for a graduate with honours to have no real practical knowledge of what is meant by specific distinctions, and to be unable to identify even the commoner species of animals of his native country.

I am not aware that any university in the United Kingdom admits either archæology or anthropology as optional subjects for its science degree, and but few even profess to give systematic instruction in these studies. Unless some assistance of this kind can be obtained there is no alternative but for our student to work them up himself, for there is scarcely any museum in which they are not more or less represented.

But after all this our budding curator will not have acquired all the essential knowledge of his profession. Just as the embryo engineer, however brilliant a degree he may have taken at college, must go into the works, and

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the would-be merchant, though he may have taken the up-to-date degree of Master of Commerce with honours, must go into the counting house, so for our profession practical experience in a museum is absolutely necessary. Only there will the learner be brought face to face with the multifarious problems, on the solution of which successful museum work depends.

The question now presents itself how long an experience of this kind is necessary before the learner can be considered as fully equipped, before he is fit to be regarded as a journeyman in his craft. The answer to this depends on a large number of factors, which will vary in each individual instance. The resources, extent and organisation of the museum in question; the size of its staff, and the ability of its members to impart instruction—to say nothing of that most important factor of all, the quickness of the learner to pick up and assimilate knowledge. Having regard to the great variety of objects to be dealt with in the average museum, I am inclined to put down the minimum time as two years. I cannot imagine that any youth, however gifted, could acquire the practical experience necessary for dealing with mammals, birds, shells, spirit specimens, fossils and antiquities of all kinds, to say nothing of administrative methods, in less time.

Assuming then that our candidate has been properly educated at school, he will have spent three years in obtaining a degree or its equivalent, and two years in more special education—five years in all. He ought now to be able to command " a living wage " for his services, and as things are at present he will not get much more.

I must not omit to mention that a curator's training is incomplete if it has all been acquired in one museum. There is scarcely anything that cannot be accomplished in more ways than one, and no institution has a monopoly of all the good methods. The official who takes his business seriously will therefore widen his experience by seeing other museums, This is a form of education which can be continued as a kind of post-graduate study, after the days of apprenticeship are finished.

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I understand that when an omnibus driver has a holiday he spends it on the box seat beside another driver, and usually on the route he is accustomed to travel. No doubt he finds a special satisfaction in seeing how another expert descends the steep slope or turns the awkward corner. In like manner the museum curator cannot do better than visit all the museums he comes across in his travels. If I may refer to my own experience it is that I have learnt far more from my visits to other museums than from anything else, and I should like here to place on record my gratitude to the many colleagues in different lands, who have contributed to my professional education by showing me the institutions under their charge.

It is true one is sometimes foiled; in one town I could not get access to the museum because the curator was receiving deposits at the penny bank; but against this experience I must record the fact that on one occasion I was admitted free to a wax-work show as being a brother in the profession.

FUTURE PROSPECTS AND POSSIBILITIES.

Before closing I should like to ask whether it is possible for our Association, as a body, to take any steps to bring about a better state of things in respect of the matter I have been discussing.

Our friend, Mr. Paton, in the paper to which I have referred, made the suggestion that in the future it will, sooner or later, become "the duty of this Association to pass regulations for the admission of members within its ranks. Then will come the opportunity of defining and demanding a certain quality of character in those young men who seek to become associates, and of seeing that those who aspire to full membership have obtained the knowledge, skill, and experience that are essential in men—or in women—who aspire to the important function of directing educational museums." Things have not, however, worked out on these lines; the members of our body are museums and the task of selecting those professionals who are to be active

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working helpers at our discussions is discharged, not by the Association, but by the governing bodies of the constituent museums. As regards the Associates we have adopted the truly democratic, and, as I think entirely proper, position that anyone who has sufficient interest in museums and museum work to disburse half a guinea per annum is, ipso facto, a fit and proper person to join our body. So I fear this mode of exerting an influence must be abandoned.

It is conceivable that we might organize a system of examinations in the mysteries of our craft, such as I believe the Library Association has for some time carried out. There are, however, several valid objections to such a scheme, which would, I think, render it very inadvisable at all events in the near future.

First experience has shown that it is not a healthy state of things for any body to undertake the responsiblity of examining unless it also discharges the duty of teaching. It may be pointed out in reply to this that the old University of London was a purely examining body, and that the great medical and surgical corporations, though they do not teach, are entrusted by the State with the important task of testing would-be doctors as to their fitness to practice. This is quite true, but it must be remembered that although these bodies do not teach, nevertheless the men who conduct the examinations are, with scarcely an exception, teachers of their respective subjects. Now in our case there is no teaching anywhere in the special departments of our work, and not one of us is engaged in giving systematic instruction in its subjects. The various arts and sciences ancillary to it are taught in our colleges and universities, which hold examinations in them, but in our special work there is at present no teaching, and I maintain it is therefore premature to hold examinations.

Of course in the unknown future all things are possible, and some day our Association may boast a board of examiners, whose verdicts will be looked to by electing committees as furnishing valuable help in deciding on the

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relative merits of competing candidates. We may live to see such an examination paper as the following :—

1. Describe the process of preparing and mounting the skeletons of a sparrow and a rhinoceros.
2. Mention the chief works of Phidias, Botticelli and Benvenuto Cellini. How would you decide as to the authenticity of a work reputed to be by one of these masters ?
3. On what principles would you arrange for exhibition a collection (a) of British beetles, (b) of Greek coins ? Write specimen labels for groups, and for individual specimens.
4. Would you prefer to be under the control (a) of a Corporation Committee, (b) of the Board of Education, (c) of a body of Trustees ? Give reasons for your answer.

There would, I think, at first at all events, be a dearth of candidates willing to submit themselves to such a test.

I have often thought it might be worth while for some of our larger museums to take apprentices to the craft. On the staff of such institutions there are usually some who would be both competent and willing to impart instruction to beginners, and the training received ought to be worth the payment of a money premium for its acquisition. If this were done the fees thus received might be divided between the museum and those of the staff who were responsible for the instruction, and thus an all-round benefit would accrue.

Perhaps, however, the meagre payment of Museum positions, especially the junior ones, would prevent anyone from being willing to pay a premium on the chance of obtaining one.

The emoluments now offered to museum curators are so small that it is not worth a man's while to spend much in preparation for the work. One who is prepared to go through such a course as has been sketched out would naturally expect something better at the end of it than £100

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to £150 per annum, which is the kind of salary commonly offered in connection with posts of this kind, especially as the prospects of advance are far from brilliant.

I rejoice to think that matters are not so bad as they once were; recent years have brought about some improvement in the status and endowments of our profession. Many of us, no doubt, with characteristic modesty feel that we are paid below what we think to be our deserts, but we do not very often now-a-days meet with advertisements such as that quoted by the late Sir William Flower, according to which "a resident curator, meteorological observer and caretaker is wanted for the museum and library buildings at a salary of £50 per annum with rooms coal and gas. Applicants are to state age and scientific qualifications."

It is with particular gratification that I state my conviction that the existence and deliberations of our Association, carried on now for nearly twenty years, have had some share in bringing about this amount of progress.

We find then, that, in the long run, the question of improved education for museum curators resolves itself, as most questions do, into one of finance. If a more thorough course of training is to be exacted from candidates for these posts, then the salaries offered must be such that it will be worth the while of men of suitable tastes to undergo the training. This is a matter in which those of us who are museum curators can do but little.

As Sir William Flower has remarked "A strike of curators is hardly to be contemplated." It is a sad thought, but I believe none the less true, that were I to resign there are some gentlemen here present who would cheerfully step into my shoes even at the present rate of remuneration, and, what is harder still to contemplate, the Museum might be no worse for the change.

From this point of view the solution of the problem lies in the hands of the committees and other governing bodies who hold the purse strings. If they make up their minds that a superior article is wanted they can have it—by paying the price; or, to quote Sir William Flower once

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more, the progress we are in search of " can only be effectively made when the curatorship of a museum is looked upon as an honourable and desirable profession for men of high intellectual acquirements."

May I also remind governing bodies that length of service means enhanced value. A curator, who has grown up, so to speak, with the collections, so that their history is written in his brain, who has studied the requirements of his neighbourhood, its specialists, its societies and its schools, has thereby made himself and his institution an integral part of the intellectual equipment of the community, and is not replaced by the simple process of appointing a new one.

In one way this Association of ours is an educational factor of no common order. What is an ordinary sitting of our Society but a series of lectures by specialists on subjects to which they have devoted particular attention ? Further these discourses are followed, as the lectures of university professors are not, by an open discussion to which each one is free to contribute or to ask questions. It is a kind of post-graduate course in Museum Work. As a German authority, speaking of a somewhat similar body, has recently said " These congresses have become in the course of years a kind of Museum High School. The knowledge and rich experience of the elders, acquired by prolonged work, keen observation and conspicuous combination of gifts, stand at the service of the younger. It is true that the receiving is oft-times more blessed than the giving, but he who wishes to learn never goes uninstructed away."

The advantage which it is to us curators to meet together and discuss our common interests and problems is obvious, but I sometimes think that the indirect good to the cause we have at heart is even greater from the presence with us of those members of committees and other laymen who have done so much for the progress of our Association. More than one has confided to me towards the end of an annual

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congress that he had previously had no idea there was so much involved in museum work.

Every one must now realise the benefit in the way of mutual sympathy and interest which has resulted from the meeting of curators and committees, and will admit that it is a most fortunate circumstance that the proposal, which found favour is some quarters, to exclude members of committees from this Society was vetoed at the outset. It would then have probably degenerated into a trades union of museum curators, and perhaps have done but little for the improvement of the professional knowledge of its members.

In conclusion may I, at the risk of being thought to sermonise, remind my professional brethren that we can each of us do something to perfect the education of *one* curator, and that if we desire increased consideration in any shape or form the surest way of obtaining it is to deserve it.

General Notes.

AT HOME.

PROPOSED NATIONAL COLLECTION OF DRAWINGS OF ARCHITECTURE.—The following circular has just been issued :—Owing to the lack of any organized scheme for the collection of architectural drawings, numerous sets of measured drawings of old buildings, forming in themselves valuable historical records, have been lost or destroyed, and many others are practically inaccessible to students. Magnificent work has been done during the last fifty years by young architects and others, in making accurate drawings of old buildings, both at home and abroad, and, as many of these buildings have since been destroyed or materially altered, these drawings in some cases form the only record of their original design and arrangement. It has long been felt that drawings of this nature should be carefully collected and housed for future reference, and the committee charged with arranging a testimonial to Mr. Phené Spiers last year, hoped to have been able to initiate such a scheme as part of the testimonial. This was found to be impracticable, but Mr. Spiers has since come forward, and, of his own free will, put aside the money balance of the testimonial

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as the nucleus of a fund for dealing with the matter, and he has invited a small committee to assist him in organising and arranging a scheme. As it is felt that such a collection should be as freely accessible as possible to everyone, the authorities of the Victoria and Albert Museum at South Kensington were approached to ascertain if they would be willing to take over and house such a collection in the Art Library under reasonable conditions. We are pleased to say that arrangements have now been completed, whereby the collection will be deposited in the Art Library at South Kensington, and any contributors of drawings will be recognised as donors conjointly with Mr. Spiers committee, and will be entitled to the donors' privileges of the museum. While the drawings will be accessible to students for purposes of study, and can be copied under this head, they will not be available for publication by other than the author during his lifetime, without his permission. The committee feel sure that architects who possess such drawings only require to be made aware of the existence of a definite scheme for collecting and adequately housing the same, in order to present their drawings to the collection. In most cases such drawings, having served their original purpose, are rolled up and never looked at, being ultimately either lost, destroyed, or forgotten. The collection will not be confined to drawings of old work, but will include within its scope the following:—Records of important public buildings and of works by eminent architects down to the end of the 19th century; photographs of buildings which no longer exist, or which have been materially altered; and sketch books of deceased architects of repute.

MARINE LABORATORY AT CULLERCOATS.—The zoological work of the Armstrong College, Newcastle, is about to enter upon a new development, by the establishment—or rather the re-establishment on an extended scale—of a marine laboratory at Cullercoats. A temporary laboratory was set up some years ago at one end of the salt-water baths, by Mr. A. Meek, M.Sc., F.Z.S., lecturer at the College, and excellent work was done there in the study of fishes, and a collection of specimens was made. The work of years was destroyed by a fire which took place on March 28th, 1904. An executive committee devoted itself to the task of providing a new laboratory, and its members have succeeded in raising the money necessary. An anonymous donor has helped them considerably, and a guarantee fund has been established with the help of the Goverument and

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of local educational bodies. Plans have been passed, and it is hoped that the work will at once be commenced. The new laboratory is to be set up on the site of the old salt-water baths, which will be demolished. There is to be an aquarium at one end, and a workers' aquarium at the other; and there will be in addition, a committee-room, a library, a museum, and a laboratory.

DR. A. J. EVANS.—To commemorate the services rendered to archæology by Dr. Evans, it is proposed that his portrait shall be painted by Sir W. B. Richmond, R.A., and deposited in the Ashmolean museum, of which Dr. Evans has been keeper for nearly a quarter of a century. To promote this object a general committee has been formed, which is representative of scholarship not only in this country but also in Europe and the United States.

GIFT TO LIVERPOOL MUSEUM.—Mr. A. Ridyard, the chief engineer of the Elder-Dempster African liner "Addah," has recently made another valuable donation to the Liverpool museum. His latest contribution includes quite a variety of interesting and curious objects amongst which are several African mud-fish and a number of ethnographical specimens. The mud-fish are brought over from Africa in dry masses of hard clay, in which the fish lie embedded and imprisoned. When this solid prison-chamber is placed in water for some hours the fish, which has been lying dormant encased within the hard clay-pile, is released and takes its place in the aquarium of the museum. There are at the present time in the museum aquarium several mud-fish brought over from West Africa by Mr. Ridyard some years ago.

ROYAL COLLECTION FOR THE ZOOLOGICAL GARDENS, LONDON.—The collection of beasts and birds presented to the Prince of Wales by the native Rajahs during his tour in India have been safely housed in the Zoological Society's gardens, Regents Park. Accommodation has been provided for them on the north side of the Canal, amid picturesque surroundings. Only one animal, a roe deer, was lost during the voyage. The collection includes a baby elephant, baby Indian rhinoceros, tigress, and two cubs, the nylghai, an Indian antelope, two leopards, two Himalayan bears, Tibetan mastiff, Javan wild ox, a number of deer, and some birds.

HANDSOME GIFT TO LIVERPOOL UNIVERSITY.—A handsome building, known as the Gregson Memorial Institute,

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has been handed over by its foundress, Miss Gregson, to the Liverpool University authorities. The building was erected by Miss Isabella Gregson for the purpose of scientific recreation, in memory of her father, mother, brother, and sister, and represents, with an attached endowment of £5,000, a money value of close upon £30,000. The Institute, which is in the Sefton Park district, comprises a well-stocked museum, a spacious and beautifully appointed lecture hall, and various ante-chambers, which may be utilised for a variety of purposes. The Earl of Derby, who, as Chancellor of the University, formally accepted the gift on behalf of the university authorities, said the objects of the institution were ambitious and laudable, but it was not given to many to realise them, not only on account of the inherent difficulties in the way, but because it required powers of collection and classification which had been and must be the foundation of all good museums. They hoped the interesting and well classified collection in that museum would become better and more widely known, and continue to give pleasure to even a wider circle than before.

THE ATTRACTIONS OF MUSEUMS.—A writer in the *Burlington Magazine*, commenting upon Mr. Mallock's remark, that we derive some twenty millions of our national income from foreign visitors, puts forward the view that our "museums" are one of the chief attractions for the tourist; and even if regarded from this point alone, a very valuable national asset. "Museums, of course," he says, "are not our only attraction, but we have no hesitation in saying that were we deprived of our great public and private collections, we should have far fewer visitors, and those who did come would not stay so long or spend so much. . . . Every penny we spend on them adds so much more to the relative strength of our position; every great work of art that we part with diminishes it. . . . Patriotism is, in fact, the correct business policy . . . the moral and intellectual profit derived from museums is generally admitted; not so the fact that there is a material profit also." There is sometimes need for putting this view forward, commercial though it be. People constantly ask whether the nation gets a proper return for the sums of money spent on the fine arts. It cannot be too emphatically insisted upon that parsimony towards art is the very worst policy for a city or a country, and that there is a definite material advantage to be derived from heartily supporting our public galleries and every effort that is made in their interest.

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DISCOVERY OF EARLY GOLD ORNAMENTS.—During some excavations in a sand pit at Bexley, eight pre-historic armlets were discovered. The relics were still burnished, and were at first thought to be of brass; but on examination they were pronounced to be of pure gold. The British Museum authorities have expressed the opinion that the armlets are a most valuable find, dating from at least 700 B.C. There is only one similar specimen in the museum, and that does not belong to the nation.

THE DIFFICULTIES OF AN HONORARY CURATOR.—The Halifax corporation seem in danger of losing the able services of Mr. Ling Roth as hon. curator for the Bankfield Museum, he having resigned the position owing to disagreement with the library committee. The cause of rupture is the decision of the committee that there should be a duplicate set of keys for the cases at the disposal of the chairman. Mr. Ling Roth contends that such an arrangement establishes a divided responsibility which would really be no responsibility at all; and, moreover, he has a very natural objection to a possibility of access when he is not present to exhibits in the cases upon which he has spent infinite care and time and not a little money. Mr. Ling Roth states that such a proposal as that of the Halifax committee is not in operation in any museum in the country. Under these circumstances it is difficult to understand the position of the committee, and especially as there is to be a key on the premises for emergency use on such occasions as an outbreak of fire. In any case it cannot be other than a matter of great regret should Mr. Ling Roth's six years' useful connection with the Bankfield Museum terminate with his resignation at the present time.

GLASTONBURY LAKE VILLAGE.—The excavations which have been in progress for several weeks past at the Glastonbury Lake Village have yielded some very satisfactory results. Not only have many important relics been added to the already great collection, but structurally the work has produced items of considerable interest. Nine dwellings have been uncovered. One was of exceptional size and interest. At the base, laid out on the peat and brushwood, a circular platform of timber work (chiefly alder) served as the foundation of the dwelling. The earlier inmates appear to have lived on this timber-work superstructure, for a clay hearth was uncovered in the centre. The timber having sunk in the course of time in the swamp, a clay floor with another hearth was placed upon the timber,

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and examination showed that no fewer than eight other clay floors were superimposed by successive occupants. The remains of the wall-posts and outlying piles were found in great quantities, mostly arranged in circular form; and the threshold and doorway to the lower floors were clearly traced. In one of the other dwellings a peculiar depression was found in the hearth, where it is believed that iron, and perhaps bronze, was "worked." Much iron slag was found and fragments of crucibles, one having bronze adhering to the sides. Among the relics in bone, a perfect needle was found, and the bronze discoveries included two perfect finger-rings, a needle, several rivet-heads, a link of unusual form, and an elaborate harness ornament. These and other "finds" will be exhibited at the County Museum at Taunton.

BRITISH MUSEUM, BLOOMSBURY.—The most important work now in progress in the galleries of the British Museum is the re-decoration of the Ephesus Room. Some re-arrangement of the sculptured remains of the Diana temple is to be made, and the opportunity will be utilised of transferring from the Archaic room certain capitals and other architectural details which properly belong to the Ephesian group. No considerable objects will be added as the result of Mr. Hogarth's re-examination of the temple foundations last summer, but it is expected that a few duplicates of small objects will be granted to the trustees by the courtesy of Hamdi Bey, the director of the Imperial Ottoman Museum in Constantinople, to which all unique discoveries made in recent years legally belong. The Archaic room has recently been increased in importance by the completion of the columns from the Treasury of Atreus, at Mycenæ, which were given to the museum two years ago by the Marquis of Sligo. Every effort has been made to reconstitute the environment of this entrance to a monument which was at one time regarded as the tomb of Agamemnon.

HISTORICAL EXHIBITION IN LIVERPOOL.—The committee of the Walker Art Gallery, Liverpool, has decided that a historical exhibition of Liverpool art shall be held in the Walker Art Gallery in the earlier part of the year, 1907; that the Liverpool Academy of Arts be invited to co-operate with the art and exhibitions sub-committee in making the necessary arrangements; that a committee, consisting of the chairman and three other members of that committee and the president and two other members of the Liverpool

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Academy, with the curator as secretary, be appointed to make the preliminary arrangements forthwith.

FRIENDS OF ART.—At the Manchester City Art Gallery last month a private meeting was held of persons interested in art, for the purpose of forming a Society of the Friends of Art in Manchester. It was urged that there should be established in Manchester a Society of Friends of Art somewhat similar to such organisations as the National Art Collections Fund of London and the Société des Amis du Louvre of Paris. Many societies of the kind also exist in Germany, not merely in the great cities but also in smaller towns, The promoters of the meeting felt that if such a society were founded in Manchester it might do much to further the interests and efficiency of our various local art exhibitions and associations of artists and craftsmen. They suggested such means of usefulness as (1) gifts or bequests to the public collections of the city; (2) periodical conferences to consider art matters in Manchester as a whole, and particularly to promote such co-operation as would obviate everlapping, with its consequent waste of energy and resource, and would afford help when and where it might be needed. After discussion a resolution was passed by which the meeting heartily recommended the formation of a Society of Friends of Art in Manchester, and also that the Lord Mayor be asked to grant the use of his parlour for a meeting at which to advocate the project.

BRITISH MUSEUM (NAT. HIST.).—The collections obtained by Lord Crawford during his recent cruise in the "Valhalla" have now been received at the Natural History Museum, South Kensington, to which institution he has presented them, as was the case with those made during the former cruises of the "Valhalla." The present collections contain over 500 birds, about 300 fishes, and a considerable number of small mammals, butterflies, &c. Mr. M. J. Nicoll, who accompanied Lord Crawford as naturalist, has supplied to the British Ornithologists' Club an account of the voyage, from which it appears that the "Valhalla" visited the rocky islet of South Trinidad, which was found to be swarming with sea birds, a great many specimens being obtained. The "Valhalla' also called at Tristan da Cunha, the Comoro Islands, and at Diego Suarez, North-East Madagascar, from which place the Forest d'Ambre, extending for 400 miles into the interior, was visited.

PRESERVATION OF WILD FAUNA. — A deputation, headed by Lord Curzon of Kedleston, waited upon Lord

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Elgin at the Colonial Office and presented, on behalf of the Society for the Preservation of the Wild Fauna of the Empire, certain recommendations for the protection of various species of wild animals which appear to be in danger of extinction. These recommendations were drawn up as the result of reports called for from the various Colonies and African Protectorates by Lord Elgin's predecessor in office, Mr. Lyttelton, on representations being made to him by the society last year. They are :—(1) That the returns of all game animals killed should continue to be included in the annual reports of each Protectorate or colony. To them should be added statements showing the receipts from all sources connected with the preservation of game, such as licences, fines, &c. (2) That a map should be prepared showing the present game reserves in Africa (3) That the sale of hides, horns, &c., of game animals in the British dominions in Africa and at Aden should be prohibited. (4) That the sale of elephants tusks weighing less than 25lb. should be prohibited and the tusks confiscated. (5) That no shooting whatsoever, except for administrative reasons, should be permitted in a reserve. (6) That a strict return of all game killed should be made annually by every licence-holder.

MODERN ART GALLERY, DUBLIN.—Interest in the Modern Art Gallery project has received a fresh impulse owing to the announcement that the committeee has decided to take immediate steps to obtain a suitable temporary home for the pictures, pending the erection of a permanent building. An influential petition has also been addressed to the Royal Commission on the Art Institutions of Dublin, praying them to give their consideration to a scheme for the establishment of a Gallery of Modern Art in Dublin. At the time the commission was sitting it was suggested that in any scheme for the rehousing of the Royal Hibernian Academy which might be recommended by them, provision should be made for the erection of a suitable gallery for the Modern Art collection.

A PLEA FOR AN EXPEDITION TO MELANESIA.—Dr. A. C. Haddon, F.R.S., brought before the Research Department of the Royal Geographical Society a plea for the investigation of biological and anthropological distributions in Melanesia. The Melanesian Islands constitute a fairly well-marked biological province. Many of the islands are of large size, and there is reason to believe that some of these are vestiges of an ancient land mass that probably

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became submerged in the Mesozoic period. The islands of Melanesia have yet to be studied from a geomorphological point of view, and their geology is extremely little known. Botanists would welcome a more ample knowledge of the flora of the district as a whole and of particular portions of it, and many problems of plant structure, distribution, and oecology require detailed investigation on the spot. The same remarks apply to zoologists. Botanists and zoologists alike would welcome an opportunity for extensive or intensive study of the systematic, distributional, or biological problems of plants and animals in Melanesia. There are also many anthropological problems in Melanesia that require investgation in the immediate future, since the dying out or modification of arts, crafts, customs, and beliefs that is now taking place, and the shifting and mixing of populations will soon render their solution difficult and even impossible. On the other hand, there are many districts never yet visited by a white man, and many islands of which science has no ken. There is a certain amount of variation in the physical character of the people of these archipelagoes that requires local study for its explanation. A good deal is known in a general way about the arts and crafts of the Melanesians, but an investigation of the kind proposed would verify existing data, add an immense number of reliable facts, and localities could be ascertained of unlocated specimens in our museums, and the uses of doubtful objects could in many cases be discovered. By a combination of these two lines of enquiry, the physical and the cultural, the nature, origin, and distribution of the races and peoples of the West Pacific could be elucidated. Melanesia is peculiarly suitable for studying the stages of the transition from mother-right to father-right.

NOTTINGHAM MUSEUM.—During the year ended March 31st last the Nottingham Natural History Museum was (according to the committee's report) open to the public on 261 days, and was visited by 80,403 persons, giving a daily average of 308. The attention of the staff had, as usual, been largely devoted to the maintenance of the collection in a proper condition. Many of the groups of mammals and birds had been renovated and remounted, and old and bad specimens removed and replaced. The fine and complete collection of the eggs of British birds purchased some years ago had been catalogued. The herbarium had been enriched by the addition of about 3,000 sheets of plants of all orders and from various countries

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Among these were nearly 800 sheets of British flowering plants, 655 species and varieties of British mosses, and 216 species of British hepatics.

ABROAD.

MUSEUM OF ETHNOLOGY, LEIPZIG.—Professor A. Bergt has been appointed acting director of this museum, in succession to the late Professor Obst.

MUNICH—NEW MUSEUM.—In the middle of November, the German Emperor will procoed to Mnnich, to lay the foundation stone of a museum for masterpieces of technique.

MUNIFICENT GIFT TO COPENHAGEN.—Visitors to Copenhagen have long been familiar with the collections of modern and of ancient sculpture formed by Dr. Carl Jacobsen and accessible to the public—the one in the New Carlsberg Glyptotek, and the other near his own house in the south-western district of the city. The two collections are now united, and the ancient sculpture as well as the modern has been presented by its owner to the nation. A new museum for its reception, from designs by the Danish architect Kampnidian, has been built behind the New Carlsberg Glyptotek, the cost of this having been in part borne by the state, but in part by Dr. Jacobsen, who has presented a fine "Fest-Halle" of marble, to be the centre of the group of galleries. On the 27th of June the completed building, and the two collections, were opened and formally dedicated to the public use. Dr. Jacobsen's knowledge of ancient sculpture is very considerable, and he has from this point of view fully won his right to the position of director of the museum, which he will henceforth hold. The taste that has directed the formation of the collections is a catholic one. The modern section contains many of the most representative pieces of the leaders in this art in our own day, such as Rodin, Meunier, and others, and a comparison of their aims and methods with those of the Greeks is at once instructive and mentally enlarging. In the open air, in a space to be laid out at the rear of the museum, the visitor will see a bronze replica of Rodin's effective group of "The Burghers of Calais." the original of which stands just outside the town of Calais on the side towards the land. Near it will be replicas of Constantin Meunier's "Iron-Worker," and of the same artist's "Sower," while the galleries of the Glyptotek itself are filled with casts or bronze and marble replicas of

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works by the artists already mentioned, and by sculptors such as Barrias, Falguière, Guillaume, and other representatives of "modernité" in the plastic art. On the ancient side, moreover, not only is Greek sculpture represented, but also Roman, for a large section of the museum is devoted to a collection of Roman portrait busts, male and female, many of which show that excellence in the display of individual character for which such works are distinguished. There is also a good display of Etruscan art, some pieces of which, notably a group of small pediment figures in coloured terra-cotta, are of great rarity and interest. This collection was chiefly formed in Rome by the well-known archæologist, Wolfgang Helbig, and it embraces also a large number of carefully-executed copies on a large scale of the best Etruscan wall paintings, from tombs in Corneto and elsewhere, the originals of which are not easily accessible, and are in process of decay. Egyptian sculpture, moreover, has some rooms in the new museum devoted to it, and one or two bronzes here are of special merit. The main part of Dr. Jacobsen's collection consists of antique marbles and bronzes, and he has been fortunate in having had opportunities for making acquisitions which are not likely to occur often again. Archæologists will welcome with special satisfaction the appearance in the Copenhagen Glyptotek of the very important early Greek bronze figure known as the Sciarra Statue from the collection of the noble of that name in Rome.

THE "SEA SERPENT" SCIENTIFICALLY VOUCHED FOR.—Since the return of the Valhalla it had been rumoured that Mr. Meade-Waldo and Mr. Nicoll had seen a strange sea-monster, corresponding in many respects to that observed in 1848 by Captain Mcquae, of her Majesty's ship "Daedalus," though the facts of the case were known to very few. At a scientific meeting of the Zoological Society there was an unusually large attendance to hear the extracts from the journals of these two gentlemen, both scientific naturalists and well-known as keen observers. Mr. Meade-Waldo said that at first it had been his intention to prepare a formal paper, but he had thought it better to lay the two independent accounts before the society. On December 7th he and Mr. Nicoll saw from the poop a strange creature at about a hundred yards, but going at a slower speed than the ship. He then saw a fin or frill, brown in colour, and crimped at the top, like ribbon weeds. This he estimated to be about 8ft. long. He got his glasses out, and saw a

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head and neck rising out of the water in front of the frill. The neck was about the thickness of a slightly-built man, and the head resembled that of a turtle in shape. Underneath the fin in the water he saw a large dark mass, which he took to be the body of the animal. The yacht was under sail and they quickly lost sight of the creature. Mr. Nicoll read his extract to the effect that on the date given above, after leaving Bahia and when off Para, in latitude 70° 14′ S. and longitude 34° 25′ W., they saw a most extraordinary looking creature about a hundred yards from the ship, moving in the same direction, but very much more slowly. At first he saw the dorsal fin, about 4ft. long and 2ft. high, brownish black in colour, and resembling a piece of ribbon weed. Below the water there was a dark mass, but he could not make out the shape of the creature. Suddenly an eel-like neck, 6ft. long, and of the thickness of a man's thigh, shot out with a head like that of a turtle. The animal moved with a curious wriggling motion. On the next day the first and third mates saw a great commotion in the water. At first they thought it was a rock awash, but soon made out that it was something moving, and going slightly faster than the ship. One of the crew also saw it. They compared it with a submarine going along just below the surface. They both said most emphatically that it was not a whale, nor was it "blowing." Lord Crawford, who was present at the meeting, said he did not see the creature, but the occurrence was reported to him by Mr. Meade-Waldo. Mr. Boulenger (of the Natural History Museum) said he quite accepted the story, and mentioned that Professor Vaillant had described the creature, placing it among the Mosasauridæ.

A VATICAN DISCOVERY.—A collection, formed some centuries ago and hitherto shut off from the public gaze, is about to be opened for their inspection. It has never seen the light of day since Pope Leo X., that patron of art and learning, got it together. That was some four hundred years ago. Since then the collection, known as the Sancta Sanctorum, has been shut away in the Chapel of the Scala Sancta. It contains specimens of ecclesiastical vestments that go right back to the very beginnings of the Christian Church. There is goldsmiths' work, wrought by the greatest mediæval masters of the craft, illuminated manuscripts, ancient enamels, pictures by artists unknown to moderns. Professor Grisar, a Jesuit, and a

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great archæologist, has obtained permission to overhaul the collection, photograph it, and write a book on it.

ENGLISH PICTURES FOR MELBOURNE.—Mr. Will Rothenstein's picture, with the title "Aliens at Prayer," has been purchased for the National Gallery at Melbourne. Mr. Buxton Knight's picture of a hamlet, hung in the present Academy, has also been purchased for the Melbourne Gallery. Both works, it is understood, have been purchased for the Melbourne Gallery on the advice of Mr. George Clausen.

ROYAL GIFT TO THE HANOVER MUSEUM.—The German Emperor has presented the local provincial museum at Hanover with a copy of J. S. Copley's picture in the London Guildhall, entitled "The Siege and relief of Gibraltar, September 13th, 1782." The copy, which is two-thirds the size of the original, has been executed to the Emperor's order by Mr. George Sephton, a London artist.

PICTURE FOR THE LOUVRE, PARIS.—M. Leprieur, the new conservator of the department of painting of the Louvre, has secured for the National museum a portrait of a man ascribed to Jean Fouquet. It was formerly in the collection of the Comte Wilczek, of Vienna, and was much admired at the exhibition of the French Primitives two years ago.

A MARINE MUSEUM.—There is to be established in New York a large marine museum, with an astronomical museum as an adjunct. A site will probably be provided by the city, and there is a large endowment fund. There are to be collected and exhibited models of all the various types of vessels, instruments, charts, and marine engines, which will be very valuable for research work. The whole scheme is to be carried out as rapidly as possible.

THE PRADO REORGANIZED.—The following account is from an article which appeared in the *Times*. You enter the Prado through a large circular vestibule, or Rotonda, the door at the other side of which opens into a vast straight gallery, stretching away over nearly the whole length of the building. In the first half of this were formerly the Goyas, in the second a distinguished but mixed company, including Titian's "Charles V. at the battle of Muhlberg," most of the Raphaels, Vandyck's "Betrayal of Christ," and many other masterpieces. These have all been removed, and we have now in the first half (1) a number of large Spanish Primitives, (2) the Grecos, large and numerous, (3) a group of pictures by Alonso Cano, Claudio Coello,

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and other 17th century Spanish masters; while in the second half we pass to the 18th and early 19th centuries, to Paret's clever imitations of the French painters descended from Watteau, and to Goya, his fine single figures, his interesting groups, and his impossible horses. But between the two sections, near the door of the Velasquez Room, are many pictures which used to be attributed to that master, but are now not ascribed to him, and the two splendid equestrian portraits of Philip III. and his Queen, which were begun by Bartolome Gonzolez and finished several years afterwards by the great master himself. This division of the gallery is full of invaluable lessons, and any qualified person who has spent a day in the Sala Velasquez and has compared its contents carefully with those of this ante-chamber will be fairly well able in future to judge a Velasquez, or a *quasi*-Velasquez, when he sees one. As to the Sala Velasquez itself, and the little annexe which contains "las Meninas," there is no necessity to say much; for here there are few changes since the room was first opened, several years ago. Two portraits, that of the sculptor Martinez Montanés and the superb head of Philip IV., have been removed to the room of portraits; three or four doubtful pictures have been hung outside; but, with one exception, no additions have been made. This exception, however, is important. It consists of the two magnificent full-lengths, the one representing Don Cristobal de Corral and the other his wife and child, which were left last year to the gallery by the Duchess of Villahermosa. As an American had offered no less than £60,000 for these two pictures, it will be understood that the bequest would have been important in any country, and was almost unheard of in Spain. It is in the rooms to the right and left of the Rotonda that the most conspicuous changes have been made. The large room to the right, divided into four compartments lighted from the side, contains most of the good Italian pictures; and in the four corresponding compartments to the right, which together are called the Sala de Ratratos, are groups of portraits of all schools from the 16th to the end of the 18th century. Downstairs there is one fine Fra Angelico, and here is one little Mantegna and a bad so-called Bellini; but there is nothing by Botticelli and his group, nothing by Piero dei Franceschi, nothing by the Venetians before Giorgione. Instead, we have a whole room full of Raphaels; world-famous pictures which have been engraved a dozen times over and which have been solemnly praised by many generations of highly placed

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teachers. And alas! only two of them are by Raphael at all—the little "Madonna of the Lamb" and the unnamed "Portrait of a Cardinal"—which, however, is in the room across the way. All the rest, the celebrated "Perla," the still more famous "Pasmo"—Lo Spasimo di Sicilia—the "Visitation," and half-a-dozen more are now universally declared to have been painted by Raphael's pupils and assistants, Giulio Romano, Gian Francesco Penni, and probably others whose names are forgotten, sometimes from the master's cartoons, sometimes from his drawings, and sometimes merely from his hints. In the next section hangs a miscellaneous collection including many masterpieces. Here is one of the few undoubted Giorgiones in the world, "The Madonna with St. Roch and St. Anthony of Padua"; the figure of the last and the landscape not quite finished, but the Madonna and Child showing in every touch the same hand that painted the Castelfranco picture. Its pendant, a Santa Conversazione, is one of the loveliest works of the early years of Titian, and as such it is recognized in the official catalogue. Strange to say, the frame bears a new label with the word "Giorgione"; and yet, if anything is certain, it is that this picture and its neighbour are not by the same hand, and that the painting of flesh, hair, and draperies in this splendid work is the same as in the famous "Venus and Medea" (which used to be called "Sacred and Profane Love") in the Borghese Gallery in Rome. In this instance the juxtaposition of two pictures does not seem to have taught the right lesson to the authorities of the gallery. This room contains also the little Mantegna, "The Death of the Virgin," and two fine Correggios; but its attractions are not strong enough to keep us back from the late Titians, most of which now hang grouped together in the last compartment of the room. Here are some marvellous things and, it must be owned, some very bad ones; among the former the great equestrian "Charles V." and "The Burial of the Lord," while the "Allegory of Philip II. offering his son to Heaven" is among the latter. Crossing the Rotonda, we find ourselves in the series of rooms which for the first time enable the visitor to realize almost at a glance the extraordinary riches of the Prado as a museum of portraits. Even if we leave out Velasquez, the collection of portraits by Holbein, Dürer, Antonio Mor, Sanchez Coello, Rembrandt, Rubens, Vandyck, El Greco, Titian, and Tintoret, brought together in four sections of the Sala, make an amazing show, to which it would be difficult to find a parallel in any other gallery. Here, at

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all events, the new director has thoroughly justified the step he has taken. Nowhere else can one realize so completely the work of the great portrait-painters of the 16th and 17th centuries in its strength and in its marvellous variety. Few changes of importance have been made in the collections of Netherlandish Primitives or of marvellous Renaissance sculpture, on the basement floor. The upper storey still contains many of the greatest works of Titian and nearly all those brilliant productions by which Rubens, when he visited Spain, dazzled the Court and gave full play to his own genius, fired and stimulated as it was by the sight of the great Italian pictures of an earlier generation that had been collected by Philip II. Their present quarters are neither worthy of such masterpieces nor, in my humble opinion, are they by any means safe. To reach them you pass up a very ill-constructed wooden staircase, and the floors of the rooms in which they hang are all of wood as dry as tinder. One shudders to think what might be the effect of dropping a lighted match on the stairs or floor. The fact is that this garret floor of the Prado—it deserves no better name—ought to be abolished as a receptacle for pictures and then made reasonably fireproof; while a series of simple rooms, of non-inflammable material, should be built on the ground floor, continuing the present Sala de Ratratos all along the gallery. The cost of such an improvement would be a trifling matter in comparison with the immense importance of making these priceless treasures as safe as modern science can make them.

HOW TO PRESERVE BRAINS.—In the Proceedings of the *United States National Museum* (vol. 30, page 245-320, 1906), appears a valuable paper by Dr. Ales Hrdlicka on "Brains and brain preservatives." This discusses the several preservatives hitherto tried, and gives details of their action on certain brains. The liquids used are various aqueous solutions of formalin, formalin with common salt or with alum, and mixtures of alcohol with formalin. On the whole, the results obtained with this last are the most encouraging. As a consequence of these careful investigations, the following rules for preserving brains have been drawn up for the laboratory of physical anthropology, U.S. National museum:—"Remove the brain as fresh as possible and with the least injury, without the dura; weigh at once; measure the proper solution into a jar of suitable size; place sufficient absorbent cotton on the bottom to

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protect the specimen from deformation by pressure; in larger specimens introduce a little cotton between the cerebrum and cerebellum, and lay the brain in, base downward. If necessary, support the hemispheres in proper position by additional cotton; close jar as nearly air-tight as possible and place on a shelf ont of direct light of the sun; weigh, after the regular drainage, on the eighth day and change solution. Weigh again on the thirty-first day, at the end of three months after reception, and every three months (as long as the experiments last). Solutions and proportions:—

	Distilled water.	95 per cent. alcohol.	Formalin.
	Parts.	Parts.	Parts.
Brains up to 50 grams in weight	.. 45	.. 52	.. 3
Brains 51 to 150 grams in weight	.. 40	.. 57	.. 3
Brains 151 to 300 grams in weight	.. 35	.. 62	.. 3
Brains 301 to 900 grams in weight	.. 30	.. 67	.. 3
Brains above 900 grams in weight	.. 25	.. 75	.. 3

Quantity of liquid: All specimens above 30 grams in weight, use 4 c. c. to the gram; brains 15-29 grams, use 6 c.c. to the gram; brains less than 15 grams use 75 c.c. per each specimen. For brains of foetuses and the very young use one-half saturated solution of alum in place of water and 10 per cent formalin. Where there is danger of an injury to the brain during weighing, on account of its softness, weigh it indirectly; approximate the quantity of the solution to the calculated weight of the brain; weigh jar and all before and after introduction of the specimen, and subtract, bringing afterwards the liquid to exact proportion."

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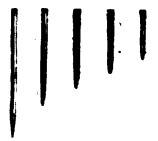

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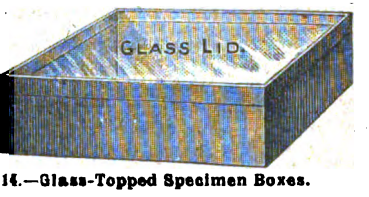

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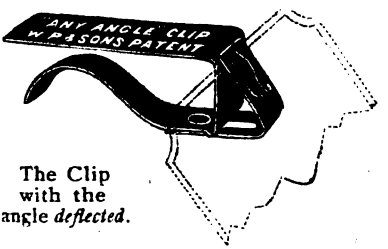

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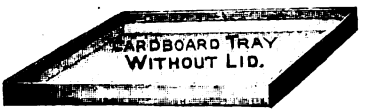

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5	11½ × 7½ × 3½	2/0	16	9½ × 7 × 2½	2/0	27	12½ × 10½ × 3½	2/9
6	8½ × 7 × 1½	1/6	17	12½ × 9½ × 3½	2/6	28	10½ × 7½ × 3½	2/0
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8	13½ × 8½ × 1½	2/0	19	10½ × 8½ × 3½	2/6	30	15½ × 11½ × 2½	2/9
9	14½ × 10½ × 2½	2/6	20	11½ × 9 × 3½	2/9	31	18 × 12 × 4	4/0
10	17½ × 12½ × 2½	3/0	21	13½ × 9½ × 3½	2/9	32	12 × 8½ × 2½	2/6
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THE

MUSEUMS JOURNAL

THE ORGAN OF THE MUSEUMS ASSOCIATION.

EDITED BY

E. HOWARTH, F.R.A.S., F.Z.S.,

Museum & Art Gallery, Sheffield.

*

ASSISTED BY

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AUGUST, 1906.

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THE MUSEUMS JOURNAL.

Vol. 6. *August, 1906.* *No. 2.*

Museums Association.

THE BRISTOL CONFERENCE, 1906.

IN every respect the conference of the Museums Association in Bristol was eminently satisfactory, the arrangements, both social and official, being marked by a facile smoothness that gave the proceedings an easy control and hearty vigour that enabled the meeting to be carried through with a steady regularity that not only conduced to thorough completion of the work, but afforded much interest and enjoyment in the performance of it.

In some aspects the Bristol conference exceeded all its predecessors. The attendance was larger and more representative than on any previous occasion, and the programme was of an extensive and practical character that afforded full opportunities for obtaining valuable knowledge in the work most serviceable to curators.

The special subject selected for discussion, on the structure, lighting, and arrangement of museum cases, appealed to a wide and varied experience that brought out much information of great value. The result of this will be permanently embodied in the *Journal* for the current year, the long list of papers, which will in due course be published, furnishing material that is likely to be of abiding service to all engaged in museum work.

Bristol maintained in a high degree its distinction for graceful hospitality and gracious welcome. It is not necessary here to set forth the various functions organised to show the civic appreciation of the aims of the Museums

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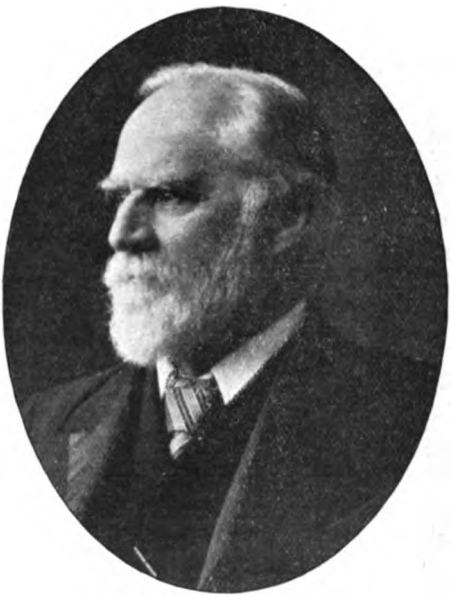
Association, or the considerate kindness which marked the attitude of all concerned in carrying out the local programme. These are set forth in another part of this issue. But the feeling of personal friendliness displayed on all hands tended to engender ties and memories that will make the Bristol conference remain for all time a pleasant retrospect, and it was gratifying to find such hearty support and appreciation



ALDERMAN W. R. BARKER, J.P., BRISTOL.

coming from all sides. But Bristol is a city in which an enlightened spirit in the direction of scientific progress and art culture has always been fostered. The admirable paper by Ald. W. R. Barker, which was published in its entirety and given to each member of the Association, and a shorter edition of which appears in the *Journal* this month, is convincing evidence of this spirit, and Bristol is to be congratulated on having at the head of its museum and art gallery committee a gentleman of such broad enthusiasm, profound knowledge, and such literary attainments. Beyond this his personal courtesy, thoughtful

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consideration, and unobtrusive, yet never failing attention to the comfort and convenience of the members made him the personal friend of everyone present.

ALDERMAN J. F. EBERLE, BRISTOL.

The man who can organise and make machinery work with a smoothness that hides the nature of the operating force receives the admiration and regard of all those thereby benefited, and those feelings were in full measure aroused by Ald. Eberle, deputy chairman of the museum and art gallery committee. It would be impossible to express adequately the dominating influence which he contributed to the success of the meeting, for he possessed the perfection of skill in hiding his own personality in the quiet perfection of his work. An expression of the cordial feeling of cherished indebtedness to him for his unflagging interest in all that concerned the good ordering of the arrangements is tendered to him by every member of the Association.

The hospitality of the Lord Mayor, the High Sheriff and other distinguished citizens, was as pleasant in its

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bountifulness as in its graceful rendering, and almost more acceptable was the kindly feeling of good fellowship so actively evinced.

Anyone acquainted with the Bristol museum in past years must have been greatly impressed by the attractive change that has come over that institution. The importance and value of its scientific treasures were well known to specialists and experts, but little of this wealth of knowledge was made available to the general public. Now, it is doubtful if any museum in the kingdom has risen to the requirements of later aspirations by placing before the public in its own museum the beauties of nature, the lessons which natural history can teach, and the simple facts which pervade the order of the animal kingdom, with greater clearness and precision than has been done in the Bristol museum of natural history. It is a municipal museum in a very full sense, attractive and instructive in a high degree.

In art, Bristol has risen to its proper level and can boast a gallery in construction and arrangement worthy of the city that gave birth to Lawrence, to Müller, to Syer, and many other artists whose works shall through all time live to beautify the lives of the people.

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List of Annual Conferences, with Places of Meeting and Names of Presidents.

	Year.	*Place.*	*President.*
1.	1890.	LIVERPOOL	Rev. HENRY H. HIGGINS, M.A.
2.	1891.	CAMBRIDGE	J. WILLIS CLARK, M.A.
3.	1892.	MANCHESTER	Prof. W. BOYD DAWKINS, M.A., D.SC., F.R.S.
4.	1893.	LONDON	Sir W. H. FLOWER, K.C.B., D.C.L., LL.D., D.SC., F.R.S.
5.	1894.	DUBLIN	VALENTINE BALL, C.B., LL.D., F.R.S.
6.	1895.	NEWCASTLE-UPON-TYNE	Rev. Canon NORMAN, M.A., D.C.L., F.R.S., F.L.S.
7.	1896.	GLASGOW	JAMES PATON, F.L.S.
8.	1897.	OXFORD	Prof. E. RAY LANKESTER, M.A., LL.D., F.R.S.
9.	1898.	SHEFFIELD	Alderman W. H. BRITTAIN, F.R.G.S.
10.	1899.	BRIGHTON	Alderman A. J. HAWKES.
11.	1900.	CANTERBURY	HENRY WOODWARD, LL.D., F.R.S.
12.	1901.	EDINBURGH	Sir WILLIAM TURNER, K.C.B., D.SC., D.C.L., LL.D., F.R.S.
13.	1902.	BRADFORD	W. E. B. PRIESTLEY, M.P.
14.	1903.	ABERDEEN	F. A. BATHER, M.A., D.SC., F.G.S.
15.	1904.	NORWICH	S. F. HARMER, SC.D., B.SC., F.R.S.
16.	1905.	WORCESTER	Rt. Hon. Lord WINDSOR, P.C. (now Earl of Plymouth.)
17.	1906.	BRISTOL	W. E. HOYLE, M.A., D.SC., F.R.S.E.

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Museums Association.

BRISTOL MEETING, 1906.

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*W. E. HOYLE, M.A., D.Sc., F.R.S.E.

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Rev. Canon A. M. NORMAN, M.A., D.C.L., F.R.S.
JAMES PATON, F.L.S.
The Right Hon. the EARL OF PLYMOUTH.
Alderman W. E. B. PRIESTLEY, M.P., J.P.
Sir WILLIAM TURNER, K.C.B., D.Sc., D.C.L., LL.D., F.R.S.
HENRY WOODWARD, LL.D., F.R.S.

TREASURER.

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*E. E. LOWE, F.L.S., Municipal Museum, Plymouth.

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SEVENTEENTH ANNUAL MEETING AND CONFERENCE, BRISTOL, 1906.

PROGRAMME.

MONDAY, JULY 2ND.

5.30 P.M. Executive Committee Meeting.

8.30 P.M. Council Meeting.

TUESDAY, JULY 3RD.

COUNCIL HOUSE, CORN STREET.

Welcome by the Lord Mayor of Bristol (A. J. Smith, Esq.), the High Sheriff of Bristol (H. L. Riseley, Esq.), and the Chairman of the Museum and Art Gallery Committee (Alderman W. R. Barker, J.P.).

Address by the President, W. E. Hoyle, M.A., D.Sc.

Historical Paper by Alderman W. R. Barker, on "The Bristol Museum and Art Gallery."

"The Bristol Natural History Museum," by H. Bolton, F.R.S.E.

---

* Members of Executive Committee.

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"On the Hanging of Pictures," by R. Quick.

"On a Collection to illustrate the Origin and Structure of Rocks," by H. C. Sorby, LL.D., F.R.S.

"On a Method of Displaying Coins," by F. R. Rowley.

"Models of Protozoa," by F. R. Rowley.

Inspection of City Plate and Insignia, and Paper by W. W. Watts, F.S.A.

Luncheon at the Mansion House, by invitation of the Lord Mayor.

Visit to the Zoological Gardens, by invitation of the Zoological Gardens' Society.

Conversazi ns at the Museum and Art Gallery.

WEDNESDAY, JULY 4TH.

MUSEUM LECTURE THEATRE.

"Museum Cases," by Dr. A. B. Meyer.

"The Structure and Arrangement of Museum Cases," by F. A. Lucas.

"A simple practical dust-proof Case in the Altona Museum," by Dr. O. Lehmann.

"The room of the Altona Museum in the Arts and Crafts Exhibition at Dresden," by Dr. O. Lehmann.

"On some improvements in Museum Show Cases and in the forms of fastenings," by H. Bantry White, M.A.

"Show Case and Cabinet combined with mechanical appliances for changing trays," by Rev. S. J. Ford.

"Some Cases in the British Museum (Natural History)," by Dr. F. A. Bather.

"Notes on cases in the British Museum," by J. Osborne Smith.

"Note on a convertible case in the Norwich Museum," by F. Woolnough.

"The Lighting of Museum Cases," by Thos. White.

"Fittings of Cases in the Museum, Perth," by A. M. Rodger.

"Cases in the West Australian Museum," by Bernard H. Woodward.

Annual Dinner of the Association.

THURSDAY, JULY 5TH.

MUSEUM LECTURE THEATRE.

"American Museums of Natural History," by Dr. H. C. Bumpus.

"Wall Diagrams to illustrate Prehistoric Archæology," by Professor Conwentz.

"The Con truction and Management of Museums of Art," by B. Ives Gilman.

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Business Meeting.

Luncheon at the Royal Hotel, College Green, by invitation of the High Sheriff (H. L. Riseley, Esq.).

Address by Professor C. Lloyd Morgan, LL.D., F.R.S., on "Stanton Drew."

Excursion to Stanton Drew.

Garden Party at the Manor House, Chew Magna, by invitation of Alderman and Mrs. E. J. Thatcher.

Smoking Concert at the Grand Spa, by invitation of the "Bristol Savages."

FRIDAY, JULY 6TH.

Excursion to Cheddar Cliffs, Glastonbury and Ancient British Lake Village.

BUSINESS MEETING, JULY 5TH, 1906, BRISTOL.

Dr. W. E. HOYLE, President, in the chair.

The annual report of the council and the Treasurer's statement (see p. 1 to 3) were adopted.

A vote of thanks was cordially passed to Mr. H. M. Platnauer, B.Sc., for his services in the compilation of the Museums Directory.

It was resolved that the council be instructed to inquire into the cost of publishing the Directory in a separate form.

Proposed by F. A. BATHER.
Seconded by E. HOWARTH.

Resolved that the cost of registering the association should be inquired into and reported to the next general meeting.

Proposed by C. MADELEY.
Seconded by T. SHEPPARD.

Mr. J. Maclauchlan invited the association to meet in Dundee in 1907.

The council having accepted the invitation, Mr. A. M. Rodger said he hoped the association would pay a visit to Perth during the Dundee meeting.

The Mayor of Maidstone extended a cordial invitation from the corporation of that town to meet there in 1908, that being the jubilee year of their museum.

Invitations were also received from Ipswich, Chester, and Warrington.

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The following officers and council were then elected :—

President : *J. Maclauchlan.

Vice-Presidents : *H. M. Platnauer, Henry Coates.

Hon. Treasurer : *Ald. W. H. Brittain, J.P.

Hon. Secretary and Editor : *E. Howarth.

Hon. Assistant Secretary : *E. E. Lowe.

Council : H. Bolton, *A. M. Rodger, C. H. Hunt, Carleton Rea, C. Madeley, J. Minto, T. Southwell, Dr. Dedekam, Dr. Scharff, W. H. Edwards, W. W. Midgley.

Votes of thanks were accorded to the Lord Mayor and Corporation of Bristol, the High Sheriff, Museum Committee, especially to Alderman Barker and Alderman Eberle, the Local Committee, and to the Local Secretaries, Mr. Bolton and Mr. Quick.

Proposed by F. A. BATHER.
Seconded by Dr. LEHMANN.

A cordial vote of thanks was passed to the President, Dr. W. E. Hoyle, on the proposal of Dr. Lehmann, seconded by Mr. Maclauchlan.

RULES.

The following rules, prepared by the Executive Committee, and approved by the Council, were adopted, a copy having been previously given to every member present :—

1. The Association shall be called "The Museums Association," and its aim shall be to advance and improve the work of museums, and to extend their usefulness.

2. The Association shall consist of Honorary Members, Ordinary Members, and Associate Members. Each member shall receive one copy of the publications of the Association.

(*a*) Honorary Members shall be persons distinguished for success in museum work, or for services to the Association ; they shall be nominated by the Council, elected by the Association, and shall not exceed 15 in number.

(*b*) Ordinary Members shall be museums subscribing not less than one guinea annually, and may be

* Executive Committee.

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represented at the annual meetings by not more than three delegates, each having a vote.

(*c*) Associate Members shall be individuals admitted, subject to the approval of the Council, on payment of not less than half a guinea per annum, and each shall have one vote.

3. A general meeting of the Association shall be held annually at a time and place to be determined by the Council for the transaction of business, the reading of papers, and the discussion of matters relating to Museums, the place of meeting to be changed each year.

4. The Council shall consist of a President, all past presidents who are delegates or members of the Association, two vice-presidents, one or more secretaries, editor, treasurer, and twelve other members, (who may be associates or representatives of museums). Five shall constitute a quorum. Additional vice-presidents (making not more than twelve in all) who must be delegates or associates, may be appointed by the Council for the annual meeting only. The President vice-presidents and four ordinary members of Council shall retire each year, and be ineligible for re-election for one year.

5. An Executive Committee consisting of the President, treasurer, secretaries, editor, and two other members of the Council shall be appointed by the Association at each annual meeting. The railway fares and necessary expenses of members attending Executive Committee meetings shall be paid by the Association, The Executive Committee shall take the place of the Council during that part of the year in which the Council does not sit. It shall be competent to perform all duties which are entrusted to the Council except such as are specifically witheld from its operation ; and in cases of emergency which have not been provided for may take such action as seems desirable in the interest of the Association. The Executive Committee shall present a report of its proceedings to the Council at each meeting. Meetings of the Executive Committee shall be summoned by the President or the Secretary, at such time and place as

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the President shall determine, or at the request of any three members of the Committee, at such time and place as those members shall determine. Three shall constitute a quorum.

6. The Council, Officers (except the past-presidents) Executive Committee and two Auditors shall be elected by ballot at the annual general meeting, and shall hold office till the next annual meeting of the Association. Two months before the annual meeting the secretary shall forward a list of the existing Council, Officers and Executive Committee to each member, who shall be at liberty to make any fresh nominations to any of the offices and council, such nominations to be returned to the Secretary three clear days before the annual meeting. The Council at its annual meeting shall be entitled to add any further names, when all the nominations shall be printed on one list, (the names recommended by Council being indicated), a copy to be given to each member present at the annual meeting at least one day before the elections take place. The Council and the Executive Committee shall have power to fill any vacancies that may occur in their ranks between any two annual meetings.

7. These rules may be amended at an annual meeting, one calendar month's notice having been given to the members of any resolution affecting the rules. It shall be the duty of the Secretary to notify to the members any proposed resolution affecting the rules, which may be communicated to him. Amendments to such proposed resolution and restricted to the question therein dealt with shall be admitted to discussion and submitted to the vote at the annual general meeting.

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Members.

The names of Curators who attended the Bristol Conference are printed in italics.

Date of entry.	*Museum.*	*Curator.*	*Delegates.*
1901	Adelaide, S. Australia .	Prof. E. C. Stirling.	
1903	Altona, Germany.. ..	*Dr. O. Lehmann.*	
1893	Australian, Sydney ..		
1894	Baroda State Museum..	Prof. A. M. Masani, M.A., B.Sc.	
1905	Belfast	*Arthur Deane.*	
1890	Blackburn	R. Ashton.	
1889	Bolton	W. W. Midgley ..	R. Fairclough, Ald. Brooks, Mrs. Brooks.
1890	Bootle	*C. H. Hunt*	J. Booth.
1902	Boston Museum of Fine Arts, Mass.	B. Ives Gilman.	
1889	Bradford	Butler Wood.	
1893	Brighton	*H. S. Toms.*	
1899	Bristol	*H. Bolton.*	Ald. W. R. Barker Ald. J. F. Eberle.
1904	Burnley..	C. M. Foden, J.P.	
1903	Cambridge University Museum of Zoology..	S. F. Harmer, Sc.D., B.Sc., F.R.S.	
1898	Canterbury		
1895	Capetown (S. African Museum)	W. L. Sclater, M.A.	
1890	Cardiff	John Ward, F.S.A.	
1903	Carlisle	*L. E. Hope.*	
1892	Chester (Grosvenor Museum)	*A. Newstead.*	
1901	Chicago (Field Columbian Museum)	Dr. F. J. V. Skiff.	
1897	Colombo, Ceylon.. ..	Gerard A. Joseph (Sec. and Lib.).	
1903	Crefeld (Kaiser Wilhelm Museum)	Dr. F. Deneken.	
1902	Dresden (R. Zool. Anthr. Ethn. Mus.)..	The Director.. ..	Dr. A. B. Meyer.
1905	Dublin (Institutions of Science and Art) ..	Lt.-Col. G. T. Plunkett, C.B...	Dr. R. F. Scharff, H. Bantry White.
1891	Dundee	*J. Maclauchlan* ..	Mrs. Maclauchlan.
1903	Essex Museum of Nat. History	Wm. Cole.	

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Date of entry.	*Museum.*	*Curator.*	*Delegates.*
1906	Exeter	*J. R. Rowley.*	
1890	Glasgow	*James Paton, F.L.S.*	
1901	Grimsby Naturalists' Society	A. Bullock.	
1903	Halifax Public Library.	J. Whiteley.	
1905	Hamburg (Naturhistorisches Museum) ..	Dr. K. Kraepelin.	
1903	Hamburg, Kunsthalle..		
1890	Hanley	F. Staley.	
1905	Hastings (Corporation Museum)	W. R. Butterfield.	
1890	Hereford	*J. Cockcroft.*	
1904	Hertfordshire County Museum	A. E. Gibbs, F.L.S.	
1901	Hull	*T. Sheppard, F.G.S.*	
1904	Keighley	*S. L. Mosley.*	
1903	Leiden, Nat. Hist Mus.	Dr. F. A. Jentink.	
1890	Liverpool	H. O. Forbes, LL.D.	J. A. Clubb.
1893	London, Parkes Mus. of Sanitary Institute ..	W. H. Knight.	
1893	London Pharmaceutical Society	E. M. Holmes, F.L.S.	
1904	London Royal United Service Institution ..	Secretary.	
1903	Lund (Kulturhistoriske Museum)	G. Johanson Karlin.	
1890	Maidstone	*J. H. Allchin* ..	W. Day (Mayor of Maidstone).
1890	Manchester	*Dr. W. E. Hoyle, M.A.*	
1905	Manchester, City Art Gallery	Wm. Stanfield ..	
1890	Manchester, Queen's Park Museum	C. G. Virgo.	
1893	Middlesbrough	Baker Hudson.	
1903	Nancy (Musée d'histoire naturelle)	Dr. E. Hecht.	
1895	Newcastle-on-Tyne (Hancock Museum)..	E. L. Gill, B.Sc.	
1903	Newport, Mon.	J. C. Brook	S. Dean, T. H. Howell, W. L. Goldsworthy
1890	Northampton	*F. J. George.*	
1900	Norwich	James Reeve ..	F. Leney.

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Date of entry.	*Museum.*	*Curator.*	*Delegates.*
1890	Nottingham	J. W. Carr, M.A.	
1895	Perth	*A. M. Rodger.*	
1897	Perth, W. Australia ..	B. H. Woodward, F.G.S., C.M.Z.S.	
1905	Philadelphia	W. P. Wilson.	
1897	Pittsburgh, Carnegie Museum	W. J. Holland, LL.D.	
1902	Plymouth	*E. E. Lowe, F.L.S.*	
1901	Preston, Harris Mus. ..	W. B. Barton.	
1903	Rochdale	F. Williamson.	
1890	Saffron Walden	G. N. Maynard.	
1890	Salford	B. H. Mullen, M.A.	
1893	Salt Lake City, Utah (Deseret Museum) ..	Dr. J. E. Talmage, F.R.S.E.	
1889	Sheffield, Public Mus...	*E. Howarth,*	Rev. T.W.Holmes.
1890	Sheffield, Ruskin Mus..	*Gill Parker.*	
1899	St. Helen's. Lancashire.	*A. Lancaster.*	
1890	Stockport	*Ed. Hewitt.*	
1906	Stoke-on-Trent	*A. J. Caddie*	Mrs. Caddie.
1890	Sunderland	*J. A. C. Deas.*	
1903	Sydney, Australia, Technological Mus...	R. T. Baker.	
1903	Trondhjem	Dr. Jens Thiis.	
1890	Warrington	*C. Madeley*	Mrs. Madeley.
1902	Washington (Smithsonian Institution) ..	(Sec.).	
1896	Winchester College Nat. History Society.	C. Griffith.	
1890	Worcester	*W. H. Edwards* ..	Carleton Rea, H. Leicester. W. H. Kershaw.
1904	Yarmouth	Wm. Carter.	
1890	York	Oxley Grabham, M.A.	*H. M. Platnauer, B.Sc.*

ASSOCIATES.

The names of those present at the Bristol Conference are printed in italics.

1904 Aflalo, F. G., 3, Den Crescent, Teignmouth, Devon.

1901 Allen, G. M., Society of Natural History, Boston, Mass.

1893 Anderson, Prof. W. C. F., M.A., Hermit's Hill, Burghfield, Mortimer, R.S.O.

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1906 *Arrowsmith, J. W.*, Guay Street, Bristol.
1906 *Badock, S. H.*, 41, Downleaze, Stoke Bishop, Bristol.
1906 *Baker, J., F.R.G.S.*, Goldney Road, Clifton, Bristol.
1902 Baker, Frank C., Academy of Sciences, Chicago, U.S.A.
1898 Balfour, Henry, M.A., Pitt-Rivers Museum, Oxford.
1890 *Bather, F. A., M.A., D.Sc.*, British Museum, Natural History, London.
1903 Bather, Mrs. F. A., Marryat Road, Wimbledon, London, S.W.
1901 Benham, W. B., D.Sc., M.A., Otago University Museum, Dunedin, N.Z.
1903 *Bolton, Herbert, F.R.S.E.*, Museum, Bristol.
1903 Boston, Mass., Library, Museum of Fine Arts.
1904 *Braekstad, H. L.*, Hill House, Court Road, Eltham, Kent.
1906 *Bramble, Colonel J. R.*, F.S.A., Seafield, Weston-super-Mare.
1906 *Bristol, Rt. Rev. the Lord Bishop of*, The Palace, Redland Green, Bristol.
1895 Brunchorst, Dr. J., Bergens Museum, Bergen.
1899 Carpenter, Prof. G. H., Royal College of Science, Dublin.
1906 *Cave, C. H.*, Rodway Hill House, Mangotsfield.
1906 *Charbonnier, H. J.*, 25, Berkeley Square, Clifton, Bristol.
1893 Cheeseman, T. F., Auckland Museum, New Zealand.
1893 Christchurch, New Zealand, Canterbury Museum.
1904 Colman, R. J., Bracondale Woods, Norwich.
1906 *Cotterell, H. F.*, 207, Redland Road, Redland, Bristol.
1904 Crawford, James, Port Elizabeth Museum, South Africa.
1903 Crowther, Henry, F.R.M.S., Curator, Museum, Leeds.
1904 Dedekam, Hans, Museum for Art and Industry, Christiania.
1893 Denny, Prof. A., F.L.S., University, Sheffield.
1892 Donner, E., Oak Mount, Fallowfield, Manchester.
1892 Donner, Mrs. E., Oak Mount, Fallowfield, Manchester.
1903 Draper, Miss Miriam S., Children's Museum of Institute of Arts and Sciences, 185, Brooklyn Avenue, New York.
1904 Dublin, Librarian, National Library of Ireland.
1906 Edge, J. Wilcox, Wedgwood Institute, Burslem.
1906 *Elton, Sir Edmund H.*, Bart., Clevedon Court, Clevedon, Somt.
1906 *Evans, Frew Sparke*, Trinmore, Clifton Down, Bristol.
1904 Flower, V. A., Glencaird, Singapore.
1901 Ford, James, Radcliffe Library, Oxford.
1903 Frauberger, Dr., Kunstgewerbe Museum, Düsseldorf.
1904 Friedländer, R., Karlstrasse 11, Berlin, N.W. 6.
1906 *Fry, Rt. Hon. Lewis*, Goldney House, Clifton, Bristol.
1906 *Fry, F. J., J.P.*, Cricket St. Thomas, Chard.

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1906 *Fussell, Phillip*, Kingswood Hill, Kingswood.
1906 *Gane, P. E.*, 7, Woodstock Road, Redland, Bristol.
1906 *Gardner, Alderman C. E. L.*, 6, Priory Road, Bristol.
1904 Garstang, W., M.A., Marine Laboratory, Lowestoft.
1901 Giglioli, Prof. Dr. H. R., Museo Zoologico, 19 Via Romano, F orence.
1898 Goldney, F. Bennett, Goodnestone Park, Dover.
1898 Gould, I. Chalkley, Traps Hill House, Loughton, Essex.
1902 Goeldi, Prof. Dr. E. A., Museo, Para, Brazil.
1906 *Green, T. E.*, Willow Grove, Horbury, Yorks.
1892 Greening, L., Grappenhall, near Warrington.
1906 *Griffiths, G. C., F.Z.S., F.E.S.*, Clifton, Bristol.
1904 Gurney, Eustace, Sprowston Hall, Norwich.
1904 Haddon, A. C., M.A., D.Sc., F.R.S., Inisfail, Cambridge.
1897 Hall, Miss K. M., Museum, Whitechapel, London.
1904 Hanitsch, R., Raffles Library and Museum, Singapore.
1906 *Harrison, Dr. A. J.*, Failand Lodge, Clifton, Bristol.
1904 Harmer, F. W., Cringleford, Norwich.
1906 *Hayes, C. A.*, Ashley House, Ashley Down, Bristol.
1895 Henshaw, Samuel, Museum of Comp. Zoology, Cambridge, Mass.
1905 Hillig, Fred J., St. John's College, Toledo, Ohio, U.S.A.
1897 Hodgson, T. V., 54, Kingsley Road, Plymouth.
1906 *Hosegood, S. C.*, Chatford Lodge, Clifton Down, Bristol.
1903 *Hoyle, Mrs. W. E.*, Museum, University, Manchester.
1903 Holmes, Mrs. E. M., 17, Bloomsbury Square, London, W.C.
1906 *Hudd, Alfred E., F.S.A.*, Clinton House, Clifton, Bristol.
1890 Hughes, Prof. T. McKenny, Woodwardian Museum, Cambridge.
1903 Hügel, Baron Anatole von, Museum of Archæology, Cambridge.
1897 Hutchinson, Jonathan, 15, Cavendish Square, Lo idon, W.
1903 Hutchinson, Miss S. A., Librarian, Brooklyn Institute of Arts and Sciences, Brooklyn, U.S.A.
1900 Irving, John, 23, Bennett Park, Blackheath, London, S.E.
1895 Jackson, Dr. R. F., 9, Fayerweather Street, Cambridge, Mass.
1906 *James, Alderman E. Burnet, J.P.*, Stoke Bishop, Bristol.
1903 Koetschau, Dr. Karl, Royal Historical Museum, Dresden.
1905 Leach, Miss Mary Hughes, Curator, Museum, West Bromwich.
1901 Levander, Dr. K. M., Helsingfors, Finland.
1906 *Leonard, Prof. G. H.*, 1, Beaufort Buildings, Clifton, Bristol.
Library Association, London School of Economics, W.C.
1898 London, Free Library, St. Martin's, W.C.
1893 Longfield, T. H., F.S.A., Science and Art Museum, Dublin.
1906 *Lowe, Alderman C. J.*, 1, Claremont Road, Bish opston, Bristol.

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1895 Lucas, F. A., Brooklyn Institute Museum, New York.
1902 Maitland, A. Gibb, West Australian Museum, Perth, W.A.
1894 *Martin, R. F.*, 15, Muswell Avenue, Muswell Hill, London.
1903 *Martin, Mrs. R. F.*, 15, Muswell Avenue, Muswell Hill, London.
1902 Martin, N. H., Ravenswood, Low Fell, Gateshead.
1901 Millar, J., Education Department, Toronto, Canada.
1890 Monks, F. W., Stonecroft, Appleton, Cheshire.
1900 *Morgan, John*, 10, Ambrose Place, Worthing.
1906 *Morgan, Prof. C. Lloyd*, Clayton House, Clifton Park, Bristol.
1902 Muff, Mrs. Henry, The Red House, Bexley Heath, Kent.
1903 Murray, James, Glenburnie Park, Aberdeen.
1903 Murray, Mrs. J., Glenburnie Park, Aberdeen.
1906 *Newth, C., J.P.*, Woodside, Redland Grove, Bristol.
1897 Newton, E. T., F.R.S., Florence House, Willow Bridge Road, Canonbury, London.
1905 New York, Metropolitan Museum of Art, Fifth Avenue.
1906 *Nicholson, Dr. T. D.*, 2, Whiteladies Road, Clifton, Bristol.
1905 *Patten, C. J., B.A., M.D.*, University, Sheffield.
1898 Parkin, Wm., 10, The Mount, Glossop Road, Sheffield.
1904 Patterson, Robt., F.Z.S., Glenbank, Holywood, Co Down.
1901 Penrose, Geo., Museum, Truro, Cornwall.
1897 Petrie, Prof. W. M. Flinders, University College, Gower Street, London, W.
1906 *Phillips, Miss Mary*, Woodlands, Stoke Bishop.
1904 *Phipson, H. M.*, Natural History Society, 6, Apollo Street, Bombay.
1890 Phipson, Miss Emma, 79, Bell Street, Reigate.
1901 Plunkett, Count, Kilternan Abbey, Co. Dublin.
1902 Priestley, Ald. W. E. B., M.P., 65, Vicar Lane, Bradford.
1906 *Pycraft, W. P.*, British Museum (Nat. Hist.).
1904 *Quick, Richard*, Art Gallery, Bristol.
1900 Reeve, James, Castle Museum, Norwich.
1906 *Reid, Walter*, Woodland Road, Tyndalls Park, Bristol.
1906 *Reynolds, Prof. S. H.*, University College, Bristol.
1905 Riddiough, J. T., Bolton Old Hall, Bolton, Bradford.
1906 *Robinson, E., J.P.*, The Towers, Sneyd Park, Bristol.
1906 *Roper, Miss I. M.*, 4, Woodfield Road, Redland, Bristol.
1890 Rudler, F. W., I.S.O., F.G.S., 18, St. George's Road, Kilburn. London.
1904 Sandars, Horace, 10 H, Queen Anne's Mansions, Westminster.
1897 Sclater, Dr.P.L., F.R.S., Odiham Priory, Winchfield.
1906 *Simpson, J. J.*, Osborne House, Cotham Park, Bristol.

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1901 Skiff, Dr. F. J. V., Field Museum of Natural History, Chicago.
1905 Smith, Mrs., 56, Devonshire Street, Keighley.
1902 Smith, G. H., Cortland Science Club, Cortland, New York.
1901 Smith, G. Jackson, Hazelwood, Ranmoor, Sheffield.
1896 Smith, Harlan I., American Museum of Nat. History, New York.
1904 *Southwell, Thos., F.Z.S.*, 10, The Crescent, Norwich.
1899 Sorby, H. C., LL.D., Broomfield, Sheffield.
1903 Stone, Herbert, F.L.S., Bracebridge Street, Birmingham.
1906 *Stroud, J. S.*, Chescombe Lodge, Durdham Down, Bristol.
1902 Swanton, E. W., Educational Museum, Haslemere, Surrey.
1906 *Thatcher, Ald. E. J.*, The Manor House, Chew Magna.
1906 *Thomas, Harry E.*, Rockleaze Point, Sneyd Park, Bristol.
1903 Thompson, S. E., Free Library, Swansea.
1904 Tillett, W. S., Catton, Norwich.
1896 Trail, Prof., University Library, Aberdeen.
1901 Trivandrum, India, Director, Museum and Public Gardens.
1901 Vallance, D. J., Museum of Science and Art, Edinburgh.
1906 *Vaughan, P. H.*, Redland Hill House, Redland Hill, Bristol.
1901 Vis, C. W. de, Queensland Museum, Brisbane.
1903 Walker, Henry, 37, Briggate, Leeds.
1906 *Walls, Alderman J.*, 50, Park Street, Bristol.
1906 *Warren, Mrs. Dorothy Hall*, Canynge Road, Clifton, Bristol.
1906 *Warren, R. H.*, Apsley Road, Clifton, Bristol.
1901 Welch, C., Guildhall Library, London, E.C.
1897 White, Thomas, 57, Highbury Hill, London, N.
1905 Wigglesworth, R , The Museum, Accrington.
1906 *Wills, G. A.*, Burwalls, Leigh Woods, Bristol.
1906 Wills, Melville, Bracken Hill, Leigh Woods, Bristol.
1906 Winterstoke, The Rt. Hon. Lord, Blagdon, Somerset.
1906 *Windus, W.*, 8, Downfield Road, Clifton, Bristol.
1901 Woodward, B. H., F.G.S., C.M.Z.S., Museum and Art Gallery, Perth, W. Australia.
1897 Woodward, Dr. Henry, F.R.S., 129, Beaufort Street, Chelsea, London, S.W.
Woodward, Mrs., 129, Beaufort Street, Chelsea, London, S.W.
1895 *Woolnough, Frank*, Museum, Ipswich.
1902 Wray, L., C.I.S.O., Perak Museum, Taiping, Perak, Straits Settlement.
1902 Wright, A. G., Corporation Museum, Colchester.
1892 Yates, G. C., F.S.A., Lancashire and Cheshire Antiquarian Society, Holmfield, Westbourne Park, Urmston, Manchester.

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HONORARY MEMBERS.

1902 Sir E. Maunde Thompson, K.C.B., D.C.L., LL.D., Principal Librarian, British Museum, London.

1902 Sir William de W. Abney, K.C.B., D.C.L., F.R.S., Victoria and Albert Museum, London.

1902 Sir Thomas D. Gibson Carmichael, Bart., Castlecraig, Dolphinton, N.B.

1902 Dr. A. B. Meyer, Museum, Dresden.

1903 F. Grant Ogilvie, Board of Education, S. Kensington, London.

W. W. Watts, delegate from the Victoria and Albert Museum, London.

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The Bristol Museum and Art Gallery.

THE DEVELOPMENT OF THE INSTITUTION DURING A HUNDRED AND THIRTY-FOUR YEARS.

1772—1906.

By Alderman W. R. BARKER, Chairman of the Museum and Art Gallery Committee.

[Read at the Bristol Conference, 1906.]

IT SEEMS appropriate that on the occasion of the first visit of the Museums Association to our city, some attempt should be made to sketch the history of the Institution with which the members are chiefly concerned, and this partly because it will enable our visitors to understand more clearly the peculiarities of that institution, and partly because the story is worth telling..

In dealing with an old city like Bristol, and with a period of time approaching a hundred and fifty years, it might almost be anticipated that many things of historic interest must have occurred, before the present threefold arrangement of natural history specimens, objects of antiquarian interest, and works of fine art became developed.

Such is the case in a very remarkable degree, and apart from the special opportunity afforded by the visit of this association, now that, as far as we can see, things have assumed their final shape,—if indeed there be such a thing as finality in museum work,—it seems the right moment to call back the deeds of our predecessors, and tell the present generation some things that have been lost sight of in the lapse of years.

It will be found that the history of the one institution is really the history of several, which, at different periods, became associated, and consequently took new shapes. But one thing will be apparent throughout, namely, that Bristol has always been in the van in connection with efforts having for their object the spread of knowledge and the con-

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sequent progress of its people, whether it be in the early establishment of its libraries, in the varied agencies of its Bristol Institution and Athenæum, in the development of its museum, or in the erection of its municipal art gallery. Thanks to a succession of earnest, broad-minded and generous men, Bristol has not in the past been wanting in her efforts in these directions. Failure has only led to further effort, and at last I think we may be said to have reached at least permanence and success.

I.—The Bristol Library Society.

In these remarks I have almost anticipated the story that I have to unfold. Up to quite recently, there was a large reference library connected with the museum. It was the growth of all the years I have mentioned, and during those years it came under the management of different bodies. When it was lately transferred to the corporation libraries committee, it contained, in addition to many thousands of volumes of more recent date, a large number of valuable works that had been accumulated during the latter end of the eighteenth, and the first half of the nineteenth century. It is in consequence of its close connection with the museum that the formation of this library must be regarded as the first stage in the history of the institution of which it became a part.

II.—The Bristol Institution.

The second stage of this narrative brings us to the promotion and establishment of what was briefly known as the "Bristol Institution," its full title being the "Bristol Institution for the advancement of Science and Art." For nearly twenty years the idea of founding an institution for encouraging the study of the arts and sciences was floating in the minds of some of the foremost men of the early part of the past century. These were the members of the Philosophical and Literary Society, which actually preceded the Bristol Institution, and afterwards became connected with it. At last, on the 29th of February, 1820, the

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foundation-stone of a new building at the bottom of Park Street, was laid with much ceremony, by the Mayor, Mr. William Fripp, Junr. The building is still there, and over the doorway may be seen the allegorical frieze which was carved by the Bristol sculptor, E. H. Baily, R.A., as his contribution to the building scheme. The architect of the building was Mr. C. R. Cockerell, R.A., and, apart from the building he designed, the drawings of which were exhibited in the Royal Academy in 1821, he is remembered as having brought over at great expense a set of the casts of the Aegina marbles, which he presented to the institution. These were arranged on a pediment in the hall of the new building, in imitation of the position occupied by the originals. They are still in existence, but, owing to frequent removals and their fragile nature, they are in a very dilapidated condition. Under him, the large sum of £14,094 19s. 3d., raised by subscription, was spent upon the building, which was opened for use in 1823, and was finally completed in 1825. The moving spirit throughout had undoubtedly been Mr. J. N. Sanders, a most generous and cultured man, and in 1827 he was publicly thanked for his nineteen years' service in connection with this enterprise, extending back, as that period did, throughout the existence of the Philosophical and Literary Society, and the founding of the Bristol Institution. Great interest was also taken in it by the then Dean of Bristol, the Very Rev. Dr. Beeke, who became the first "director" of the Philosophical and Literary Society, when it became annexed to the Bristol Institution; and it will not be amiss to recall the words with which he urged on the building scheme. Under changed conditions they are still true, and may be commended to the members of this association:—"Such societies," he said, "by becoming the repositories of important facts, collected from all quarters, and by the frequent communication of ideas which they produce between individuals engaged in kindred pursuits, furnish a powerful stimulus to the exertions of intellect, and maintain habits of enquiry and perseverance."

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The Bristol Institution was now fairly started on its career, and to-day we are able to realise how far-reaching in its results that event was destined to be, for, are we not rejoicing in the complete realisation of two out of the six aims which its promoters formulated? and, as will be explained more fully presently, is not the present combined museum and art gallery the lineal descendant of the earlier institution, which did its work and then passed away? These men, who paved the way for us, laid it down that they would form "a museum for objects of natural history, including zoology, comparative anatomy, botany, geology, &c., &c.," and then they said, we will have "exhibitions of pictures, statues, casts and other objects of the fine arts and antiquities; also of machines and models in the useful arts; and the preservation of such as may be presented to, or deposited with, the institution."

It should be remembered to-day that the nucleus of our present museum collections was formed in those far-off days, and that some of the most valuable objects we possess have come to us through the perseverance of men who lived generations ago. Of these I must mention only a few of the most striking. There was, of course, Baily's "Eve at the Fountain," which, after being exhibited at the Royal Academy in 1822, came to the institution as the result of a subscription effort and the proceeds of an exhibition of pictures by the old masters, the combined fund amounting to £689 12s. 3d. Some of the choicest objects of our large Egyptian collection were acquired at that time as gifts, some of them being things that could not now be obtained for love nor money. A stranger might well enquire whence we obtained the splendid Saurian remains which may be seen on the walls of the upper room of the museum. For the most part they were originally in the museum of the Bristol Institution, and the name of Conybeare distinguishes several of the most complete specimens. The museum has always been famous for its geological, mineralogical, and palæontological specimens. This is a distinction which dates from the early period of its existence. It could

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hardly have been otherwise, when its first curator was no other than John Samuel Müller, or Miller as he was called, the father of our great Bristol artist, W. J. Müller. As a true naturalist he rendered immense service to the young institution, and eventually his extensive collection of organic remains was acquired for the institution, the funds, amounting to £730, being, as usual, raised by subscription. His book on the Crinoidea is regarded as one of the classics of science, and his own copy, illustrated with his original drawings, and with his own pencil notes, is still in our possession. Of Müller, it was said that "to an active and strong understanding he united patient accuracy of observation and research, and an ingenuity of discovery founded on both, the valuable fruits of which are recorded in publications which will honourably perpetuate his name in the annals of natural history." How famous the collections subsequently became may be inferred from the fact that arrangements were made for a visit from no less an authority than Professor Agassiz, in connection with his work on the fossil fishes of Great Britain. He pronounced no less than thirty of the specimens submitted to him to be of species hitherto unknown, and some of these are figured in the great work upon which he was then engaged. Bristol may claim to have made its contribution to the advancement of science. In every department—zoology, geology, antiquities, ethnography, and the fine and useful arts, the earlier institution was busy enriching its collections, receiving gifts from generous donors, arranging with the captains of outward-bound vessels to bring their contributions from distant countries, and withal eking out its slender resources with rigid economy, and of all this we have the benefit to-day.

It has already been stated, that, connected with the Bristol Institution, was another organisation, which, as its name implies, worked on somewhat different lines, although in membership it largely consisted of the same individuals. The Philosophical and Literary Society had its own committee of management, framed its own regula-

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tions, and presented its own reports and statements of accounts, but occupied the same building and was always carefully spoken of as being "annexed" to the Bristol Institution. It existed in a less organised condition before the Institution was founded, and its maintenance and development as a means of carrying on its original purpose became one of the objects aimed at under the new circumstances. Its immediate object was stated to be: "To procure and circulate information on all points connected with the Mathematics and Physical Sciences, Natural History, Statistics, Antiquities and Literary Investigation." On these lines it carried on its system of what may be called higher education, by means of lectures, both individual and courses of lectures, embracing all kinds of scientific, literary and social subjects.

There are two volumes of folio size, relating respectively to the Bristol Institution and the Philosophical Society in which the autograph of every member joining either of the societies is recorded. The volume that refers to the Bristol Institution contains the signatures of the members from that of the original Chairman of the Committee—James George, Mayor—written on the 21st April, 1823, down to that of O. G. Lowe, numbered 639, and dated 1868. Similarly, the volume relating to the Philosophical and Literary Society, starts with the name of the Rev. Dr. Beeke, Dean of Bristol, and is carried on to number 615, to which no name or date is attached, indicating that at that time things had got into an unsatisfactory state.

Returning now to the Bristol Institution, I would recall the fact that the British Association paid its first visit to Bristol in the year 1836, and that the Bristol Institution was the scientific headquarters of the gathering. Bristol was therefore sixth in order of towns of the United Kingdom to receive that learned body, the other places being York, Oxford, Cambridge, Edinburgh, and Dublin. The meetings were very successful as regards the local effort in connection with them. This resulted in the payment to the general fund of the Institution, of the balance of the

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local fund that had been collected, amounting to over £300. There appear to have been about three hundred and fifty members of the Institution at this time, and the lists seem to have included every name of prominence in the city, many of which names still survive in our midst.

As a lover of books I must say a few words about those which were accumulated at the Bristol Institution. They do not seem to have been many in number, but they anticipated what has been of late insisted upon, namely, that every good museum shonld have its library of standard scientific books, as a necessary adjunct to its collections. Science has made great advances since some of these books first saw the light, and in many cases the conclusions arrived at may now seem crude, while the classifications upon which so much labour was spent have been completely altered ; but, these men and these books furnished the steps by which later scientific men have reached a higher level of attainment, and our indebtedness to them will always remain.

Passing from the books, the splendid art gallery which has recently been brought into being leads me to speak in the same strain respecting the encouragement that was given at the Bristol Institution to the fine arts. Numerous casts of antique and classic gems were exhibited ; but it was in the repeated exhibition of paintings, that they seemed to come nearest to the efforts that we, as their successors, are making to-day. The connection of Sir Thomas Lawrence himself a Bristolian, is mentioned as a great advantage in organising these exhibitions of which it was said that " they not only contributed to the general gratification, and refinement of taste, but gave an additional impluse, and an elevated direction to native talent and genius." Notwithstanding that these exhibitions must have been on a comparatively small scale, inasmuch as the names of Lawrence, Landseer, Cooper, Unwins, Martin, Rippingille, Danby and others were connected with them, they are of the highest importance in the history of the painter's art, as well as the history of the Institution. An earnest attempt

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was indeed made to draw the two separate institutions, named respectively "The Bristol Institution" and "The Academy of Arts," still closer, by an amalgamation of them in the same building, or by an extension thereof; but the proposal, although persevered in for a long time, fell through, partly on account of the difficulty of obtaining room for extension, and also because of the further difficulty of raising the necessary funds.

This really ushers in the last phase of the history of the Bristol Institution, its decadence, and ultimate absorption as a separate agency. As far back as the year 1836, the deficiency of its funds began to be referred to in the minutes of its committee meetings, and from that time onwards this was an ever-recurring theme in its proceedings. Although some reflections were indulged in, it cannot be said that the corporation of the day was indifferent to the needs of the Institution, because in 1835 the Common Council as it was then called, resolved to donate the sum of a hundred guineas, and also to subscribe annually twelve guineas, in aid of its funds. When further, we remember the subsequent tendency to make all such institutions rate-supported, it seems curious to find that at the time mentioned, 1835, the managers were urging that an institution so entirely existing for the public good should have some share in public resources, or at least should enjoy an immunity from public burdens. After this agitation, and as a great concession, the window tax was remitted, except with regard to the portion occupied by the caretaker. From this one turns with pleasure to record the fact, that one who had been amongst the earliest friends of the Institution, and had been faithful to it all through, but who chose to act under the assumed name of "an aged citizen" (Mr. J. N. Sanders), gave a thousand pounds towards the formation of a sustentation fund, and to this was added by subscription another thousand. and the whole amount was invested as a sort of stand-by. But even this did not stay the catastrophe. It had been reported in 1859 that the number of members had been reduced by more

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than one half, while the population of Bristol had nearly doubled since the commencement. This was officially accounted for, firstly by the altered habits of the time, and secondly by the establishment of new societies of a kindred nature. At last came the end, the earliest indication of which is contained in a minute under date, 1st October, 1863, to the folloiwng effect: "That the next committee meeting be made special, to consider the expediency of inviting the co-operation of the committee of the Bristol Library Society, in a scheme to unite this institution and the Library, under one management, and in a new building to be erected for the purpose." In June, 1864, the joint sub-committee reported that, in their opinion, the time had not arrived for dealing with the matter; but in the following year, the Library Society took the matter in hand, and approached the Institution, as they said, "with a view to solicit donations, and mature provisional arrangements." It was not however, till October 20th, 1870, that the final step was taken. It was then resolved "that in accordance with the report for the amalgamation of the Institution and Library, adopted by the two societies at the general meetings held in 1867, this committee now request the committee of management of the Institution to proceed to a sale of the Park Street building, and that a copy of this resolution be sent to the committee of management of the Institution."

In closing the second phase of this remarkable story it is some satisfaction to know that a substantial sum was now duly invested for future contingencies, and that if the Bristol Institution ceases to be, it is only that it may take on a new shape, with new hopes and new surroundings.

III.—The Bristol Museum and Library.

When in 1855 the books belonging to the Bristol Library Society were removed from the King Street building, they were transferred to what was known as the Bishop's College. This adjoined the Blind Asylum at the top of Park Street, and the bishop referred to in its original name was Dr.

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Monk, Bishop of Gloucester and Bristol. This building was erected in 1839, and was acquired by the bishop in 1841. It was intended as a school or college for the training of pupils in the principles of the Church of England; but at the end of twenty years, Bishop Monk having died, it passed into other hands. For fifteen years of the above period, the Library Society had continued its occupation of a portion of the premises, during the whole of which time, the Bristol Institution had been carrying on its good work in the face of increasing difficulties. The time had now come when it was thought that by the two institutions joining their forces, and erecting a new building for their joint convenience, a fresh career of usefulness and prosperity would open up to both. Having once determined on this line of action, the promoters had not to go far in choosing a site. This was found immediately adjoining the Bishop's College, in what was then called Miller's Nursery Gardens; and the sale of the old institution building at the bottom of Park Street, with the contributions of those who looked favourably on the scheme, enabled immediate steps to be taken. It is interesting to remember at this point, that the new art gallery stands on the very spot that was once occupied by the Bishop's College.

The new institution was officially called "the Bristol Museum and Library Association," and it is evident that no time was lost in preliminaries, for it was in October, 1870, that the operative resolution was passed that cleared the way; and on May 17th, 1871, the first meeting of the Council of management was held. In fact, continuity with the Bristol Institution cannot be said to have been broken, inasmuch as the old committee continued to meet until April, 1871, up to which date their proceedings were recorded and their accounts paid. The old simply became merged in the new.

At the first meeting of the Council, as if to keep up the traditions of the earlier institution, the following gentlemen were elected honorary associates under Rule 19 of the new constitution:—Dr. H. W. Acland, J. Beavington Atkinson,

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Dr. Carpenter, Edward A. Freeman, Sir Roderick Impey Murchison, H. Andrewes Palmer, Professor John Phillips, Sir Henry Rawlinson, and John Ruskin.

The institution which was thus inaugurated did not differ materially in its constitution from that which had preceded it. It was still a proprietary establishment, the shareholders of the one becoming the shareholders of the other, depending for its maintenance upon funds privately raised, and for its success upon its ability to meet the wishes respectively of the shareholders and life members who had certain privileges, the members subscribing to different departments, and the paying public. In connection with all this it must not be forgotten that in the endeavour to accomplish their aims the shareholders undertook to receive no pecuniary advantage themselves. In three things, however, there was a striking difference between the new and the old. In the first place, the rules and regulations, with prophetic insight, contained provisions for the transference of the entire institution to the corporation, should such a step at any time seem desirable, and should the shareholders decide to carry it out. In the next place, an entirely new element was introduced, by the association of the books of the Library Society with the scientific collections in the museum. In the third place, a general news-room was added, which was also a new departure.

The building which was thus brought into existence is erected in the Venetian Gothic style of architecture, and was modelled after the Doge's palace at Venice. Judging by a drawing in the Bristol room, it was intended to have a much more ornamental appearance, but the original design was departed from in many matters of detail. The building stands in a commanding position, and is approached by a broad flight of steps and open corridor. From first to last it appears to have cost over £20,000, and the designs were the joint production of the Bristol architects, Messrs. Foster and Ponton.

The newly-organised institution consisted of three departments,—the museum, the library, and the news-

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room. With regard to the museum, there was a splendid foundation to go upon in the unique collections that were brought from the bottom of Park Street; and, as there were upon the managing body men of great scientific attainment, and men of business aptitude, there was good reason to hope for complete success. With regard to the library, as there had been no break in its maintenance, it must have been a good representation of the literature of the period; and to this day it embraces the original editions of many books of the late eighteenth and early nineteenth centuries, that are now rare and costly.

All the requisite preparations being made, the building was opened to the public on Easter Monday, the 1st of April, 1872. The restrictions of a private institution still clung to it. Tickets had to be obtained, and a bell had to be rung, in order to gain admission to the museum. Every day was a pay day—on Mondays and Saturdays, 2d., and on every other of the working days of the week, 6d. I mention this to bring home to my fellow-citizens what a great privilege they possess in having an "open door" to the present beautiful and well-equipped buildings.

At that time, the museum consisted only of two extensive rooms, one on the ground floor, and one above. The general arrangement was much the same then as now. I am afraid it must be granted that at the time no provision had been made for the care and exhibition of antiquities. This necessitated specimens of that nature being relegated to the attic floor, where they were lost to sight. That, it must be remembered, was more than thirty years ago, and subsequently, when more room was provided, antiquities, chiefly foreign, rapidly increased in number. Archæology, which, as a science, was only then coming into repute, cannot, however, be considered as the strong point of the museum at the time. Geology was its leading feature, and here, in the midst of one of the finest fields for geological research, this department gained a national celebrity. To emphasise this I need only say that at this time the late Professor Huxley was one of the borrowers of specimens,

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and that he retained them for several years while he carried on his important investigations. The name of Professor Owen also frequently occurs.

It was a fortunate circumstance that the managers had foreseen the probability of land being required for the extension of the museum and for other purposes, for, before the main building was opened to the public, this question of extension was under discussion. The provision of a lecture theatre was considered necessary to a good museum, and it was also thought that this might be made a source of profit. It was on the 7th December, 1871, that the plans were actually approved, but it was not till August, 1874, that the extension buildings were commenced, and not till 1876 that they were completed. No doubt the difficulty of raising the £4,000 required had something to do with the delay. The work carried out comprised an extension of the lower museum room to accommodate antiquities and anthropological specimens, also the lecture theatre and laboratory, with entrance-hall, gallery, cloak-rooms, committee-room, heating chamber, storage cellars, which were afterwards dignified in the minutes by the name of 'the crypt,' and an open-air yard—just as we are familiar with these features now—and, naturally, when completed, the council were proud of what they had accomplished.

During the early years of the existence of the new museum, the authorities were brought into close relationship with various scientific and educational societies that were then for the most part in course of establishment. The museum served as a sort of rendez-vous or centre of these kindred agencies.

As far back as the year 1874, the first step was taken, at the instance of Mr. J. G. Grenfell, one of the assistant masters at Clifton College, towards the formation of a special fund for the acquisition and utilising of local specimens in natural history, or antiquities, found in Bristol and its neighbourhood. This was an intelligent realisation of what is generally insisted on to-day, as the proper aim of a

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museum, and no doubt it had its effect upon the collections that have come down to us, and has prepared the way for more vigorous efforts in the same direction.

It is remarkable that the museum in both its earlier and later stages, became noted for a succession of curators, most whom afterwards became more or less famous and occupied more important positions. Thus, Mr. John Samuel Müller, who has already been referred to, was succeeded by Mr. Samuel Stutchbury, who completed nearly twenty years of good service, and who retired in order to take up an appointment in Australia to which he had been recommended by Sir Roderick Murchison. He was succeeded in January, 1851, by Mr. Robert Etheridge, whose stay was much shorter, and who at the end of six years found a congenial sphere of usefulness at the Museum of Practical Geology in Jermyn Street, London. For some time after this, the museum of the Bristol Institution was cared for by Mr. William Sanders, a member of the committee and a vice-president, as its honorary curator, and under that arrangement Dr. Leipner gave his partial services. In the year 1871, Mr. Edward B. Tawney was elected curator, and remained till he was chosen as assistant curator at the Woodwardian Museum, Cambridge. In 1879, Professor W. J. Sollas was elected to fill his place. A portion of his time was given to University College, and at the end of three years he resigned his position at the museum, in order that he might transfer his entire services to the college. He was succeeded by Mr. James Dallas, the son of the assistant secretary to the Geological Society of London, whose stay was still shorter than that of his predecessor. In 1882 he retired, removing to Exeter, and his place was taken by Mr. Edward Wilson, the last of the past curators, who was known to many of us as an excellent geologist and a faithful, self-denying officer, and who remained till his death in 1898. I have thought it well to put these names of past curators together, rather than speak of them separately, because in this way the eminence in the scientific world to which most of them attained

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becomes the more apparent. They form a group of men whose succession was remarkable, and whose connection with the institution under its different phases forms an essential part of this historical survey.

The scheme which the managers of the museum and library were engaged in working out did not include any special effort for the encouragement of the fine arts, and, so far, it was a departure from what had distinguished the Bristol Institution. Some notable examples of the sculptor's art were, it is true, removed from the older museum, and were placed in the large vestibule of the new building.

In the year 1882 it is stated that between 14,000 and 15,000 persons had visited the museum during the year. The following year more detailed particulars are given, and we are told that 14,385 were admitted by payment during the previous year. Payments of 2d., 3d., and 6d. were still in force. In addition, the number of admissions by subscribers' orders was only 258. I make no disparaging comparison between the numbers admitted then and now. It would be hardly fair to make any such comparison, the circumstances being altogether different. I will only say, that manifestly everything was tending towards the more free and unrestricted management of things for the benefit of the public, which the legislature has recognised and assisted. In that respect, the story I am telling may serve as an object-lesson to other municipalities, where similar institutions are still proprietary.

When the year 1887 was reached, it was felt that a crisis in the history of the Institution was approaching, which it seemed impossible to avoid. It is true there had been many signs of progress and evidences of usefulness, and it seemed hard for those who had the management to realise that, after all, their hopes were perhaps doomed to disappointment. There had been an almost uninterrupted flow of gifts to the museum, by which the collections were still further enriched, and at a time when such institutions were not plentiful, this one had maintained its position as one of considerable importance in the scientific world.

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To use the expressive language of the managers, they were "slowly but steadily losing ground," and they saw no way open to them of raising the sum required to relieve them from embarrassment. Under these painful circumstances what was to be done? The shareholders might of course have realised their property, and scattered their collections right and left. As it was, they took a more enlightened, albeit a self-sacrificing course. They read aright the signs of the times, and came to the conclusion that the wisest course was to take advantage of the permissive clause in the rules and regulations upon which the Institution was founded. They therefore resolved to transfer the whole to the corporation with its more ample resources, and its assurance of perpetuity, as a free gift for the benefit of the citizens generally.

At first the idea was to transfer the Institution to the corporation with its heavy liabilities, but a more excellent way was found when the museum council were able to announce that "a prominent citizen of Bristol had made the very handsome offer to pay off, with the assistance of the Museum Endowment Fund, all the debts and liabilities of the Institution, provided that the shareholders of the museum and library consent to make over to the Mayor, Aldermen and Burgesses of the City of Bristol, their entire interest in the undertaking called the Bristol Museum and Library." The prominent citizen referred to was the then Mayor of the City, Sir Charles Wathen.

The matter was brought before the City Council at their meeting on the 2nd of January, 1893, when the formal resolution was moved by the mayor: "That the offer of the shareholders of the Bristol Museum, to make over their Institution to the corporation for the use of the citizens, on the conditions set forth, and Sir Charles Wathen's generous proposal to find the money required to enable advantage to be taken of that offer, be gratefully accepted."

At a subsequent meeting of the city council on the 14th of February in the same year, another step was taken when Sir Charles Wathen moved the following brief resolu-

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tion: "That the sanitary authority adopt the Museums and Gymnasiums Act, 1891 so far as it relates to Museums." This was carried without discussion, but alas, the moving of this resolution was the last thing Sir Charles Wathen was permitted to do in furtherance of the object he had so generously supported. With the most painful suddenness he expired in the council chamber; in the midst of the discussions which subsequently arose, and to the intense grief of the colleagues by whom he was surrounded.

This painful event, occurring as it did in the midst of the negotiations with the Charity Commissioners, caused a serious complication and much delay. The Commissioners refused to carry on the transaction until they were assured that the representatives of Sir Charles Wathen would complete the benefaction according to his intention. This they without hesitation consented to do, and the matter was allowed to go forward.

In June, 1893, the Institution was transferred provisionally, that is, pending the completion of the formalities, and the publication of the Commissioners' scheme; and, on the 31st May, 1894, it was announced that all legal and other difficulties had been overcome, and that by deed all the property of the Bristol Museum and Library Association became vested in the corporation, discharged from all debts and liabilities of the Association.

IV.—BRISTOL MUSEUM AND REFERENCE LIBRARY.

The first duty of the newly appointed corporation committee was to proceed to set their house in order. Taking advantage of a short closing period, the interior was entirely renovated, and the much-needed carving of some features of the exterior was also undertaken. It was now decided that what was to be done should serve the two-fold purpose of indicating the use of the building as a museum, and of commemorating the different stages through which the Institution had passed. In that sense the carved monograms which were placed on some of the shields, anticipated all that is being attempted in this narrative.

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In reference to the use of the building as a museum, the lofty front and western side elevation, were surmounted by a range of grotesque figures of animals, by means of which the parapet was completed and the sky-line broken. Below this, the narrow bands at the angles of the building, the capitals of the many clustered shafts forming the jambs of the windows, and the canopies and brackets of the niches upon the front and side of the building, were also treated.

The immediate consequence of the transfer of the entire Institution was the throwing open of the doors of both museum and library, on five days of every week from 9.30 a.m. to 9.0 p.m. The museum became the City Museum, and the library a Reference Library, both departments being free for everybody to come and go as they pleased. It was estimated that during the two years ending September, 1896, the attendance at the museum only had amounted to 160,000. On one day, Whit-Monday in 1896, the number reached 4,225. In addition to this attendance at the museum, it was estimated that during the same two years the number of those who used the library for the purposes of study and research, was 62,339. These numbers are an eloquent testimony to the benefits of the change from a proprietary to a free institution, and it was a satisfaction to know that some who did not favour the change at the time it was made, were more than reconciled to it subsequently, when they found how much it was appreciated.

From the first it was the desire of the committee to modernise the casing of the museum, and every year has seen something done in that direction. By a supreme effort lately made, this work has been brought far towards completion. The old sash-framed cases which were quite obsolete and defective, have nearly all disappeared,and in their places are found handsome cases of the newest type, in which the zoological specimens, in groups, with their natural surroundings are seen to the greatest advantage, and, which it is hoped, convey correct ideas to the observer. The effort recognises the fact that we shall never succeed in infusing into the minds of those who have

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it not, a love of nature, until we get as near as possible to nature herself. This is one of the ways in which an endeavour has been made to illustrate the educational value of a museum, and it is satisfactory to know from the rapidly increasing attendance, especially of children, who come either individually or in school parties, that this appeal to them has not been in vain.

But it has been found that the term educational, as applied to museum work, may have put upon it too restricted a meaning. There is a laudable ambition as regards what a well-equipped museum is capable of doing. It should not merely lead the opening faculties of the child into a love of nature, and a knowledge of the forms of life which abound in nature. There are possibilities within it, which enable it to assist in many directions the more developed aims of the student. For instance, it has been found that our Natural History Collections have been of the greatest service to the pupils of the School of Art, who have found in the mounted objects the models for many of their most beautiful drawings. May it not be said that this realises the ideal condition of municipal life, when one department within a municipality helps another. In the same way, quite early in the administration of the corporation committee, the then curator, Mr. Edward Wilson, fitted up an extensive Students' Geological Cabinet. It is a collection that was derived from many sources, and comprises upwards of a thousand named, numbered, and catalogued specimens, the great advantage being that these specimens can be freely handled, and thereby, become much better understood. It would have been no credit to the management, if, with such fine geological collections in the cases and drawers, and in the midst of such a grand geological field as we have in the west, the greatest facilities had not been afforded to the student. So with regard to botany which for years was a neglected department and afforded no assistance to the student, now, the gift of a fine herbarium of British plants by the late Mr. Herbert Thomas has opened up a new chapter, and under Miss Ida

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M. Roper's care the almost complete collection of this branch has become a pleasure to handle, and withal, a scientific guide.

The recent mention of geology naturally leads me to refer to the death of the curator, Mr. Edward Wilson, which occurred in the year, 1898, for not only did he carefully nurse the geological collections of the museum, but he was also an acknowledged authority amongst those who devoted themselves to that fascinating science.

He was succeeded by Mr. Herbert Bolton, formerly of the Manchester Museum, Owen's College, who still retains his position as curator of the Natural History Museum, and who has rendered the greatest service in developing the collections, and in popularising the museum generally.

During the year 1898, a very important work was carried out by the late Mr. John Latimer, in collating and mounting various manuscript collections, previous to their being bound into volumes. These manuscripts existed up to that time only in a scrappy form, but when arranged they made a goodly series of folio volumes, that bore upon the history of the city and some of its famous men. In this way a quantity of material relating to the poet Thomas Chatterton, which had been given to the city by the late Richard Smith, surgeon, was made available for use. Bristol, being the birthplace of Chatterton, might be expected to take the keenest interest in every relic that was once connected with the boy-poet; and chiefly owing to the gifts of those who became the owners of such remains, while the discussions respecting the Rowley poems were still at their height, Bristol early became possessed of several of the most interesting of these relics. A revived interest in Chatterton took place locally, in this year 1898, and it was then that for the first time, a Chatterton exhibit was formed, in which was included the manuscripts and other relics possessed by the corporation, and many other remains, which were privately owned. The collection, although imperfect as a memorial of the poet, excited much attention at the time, and several of the objects then lent

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by private owners have since been added by gift to the museum. In addition, many valuable objects not then available have since been presented.

At this time, serious and persistent representations began to be made of the overcrowded condition of the museum, and the impossibility of providing any adequate extension of the existing premises. In their report to the council for the year 1898, the committee frankly represented the difficulty they were in, and there the matter had to rest, as at that time there seemed to be no way out of the difficulty. In the very next year, however, the light began to break. The adjoining site and premises of the Rifle Head Quarters Company, including the Salisbury Club premises, came into the market, and, seeing that museum extension was only possible in that direction, the city council, after considerable discussion, authorised the purchase, the site being about equal in area to that of the existing museum.

It was at this point that the first intimation was received of the desire of Sir William Henry Wills to promote the acquisition of a municipal art gallery for Bristol. Assuming that the site and buildings in question were purchased by the corporation, he generously offered to contribute £10,000 towards the building that would be required. It had been previously ascertained that merely to alter and adapt the old buildings to serve museum purposes would cost that sum. This offer of Sir W. H. Wills, made for the purpose of assisting in the carrying out of a scheme for increasing museum accommodation, and of fostering a love of art in a new building, was subsequently followed by other still more generous proposals, but beyond mentioning that finally Sir W. H. Wills decided to bear the entire cost of the building, it is not intended at the present moment to enter into further particulars on this point. This will be done when we come to speak of the art gallery scheme in its entirety. For the time being, we can only regard it as a turning-point in the history of the museum, the rapid development of which had created the necessity for a change of some sort.

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When we reach the year 1901 we find that seventy-seven years have passed since, in its original form as the Bristol Institution, the museum was established. During that long period, its growth from small beginnings had been going on, partly by the gifts of well-disposed donors, and partly by the employment of such funds as were from time to time available for the purpose. Once, of course, it had to go through the process of establishment, and twice through that of reorganisation, and if, as is generally thought to be the case, it is more difficult to reorganise an old institution than to originate a new one, its life, although continuous, must have been a troubled one. However that may have been, during the forty-seven years of administration under the Bristol Institution, the twenty-three under the Museum and Library Association, and the seven so-far expired years under the corporation, the same process of accumulation had been going on, for, while the perishable things disappeared, as they always do, the substantial things remained. The process had been gradual. I do not think that up to this time there had been any gift that included great numbers, or that represented a great variety of similar objects. But, at the beginning of the year 1901, the committee were the recipients of a gift which was not only distinguished as regards numbers and variety, but was also one of the greatest value to the student, and one which presented nature in some of her most attractive forms. This was the gift by Lady Smyth, of Ashton Court, of the natural history collections which had been made by the late Sir Greville Smyth, Bart., in the course of his travels in different parts of the world, and in the gratification of his ardent love for all such objects. The collections, with the cabinets in which they were placed, were, as stated by Lady Smyth, presented to the museum "in order that they might be preserved for the enjoyment and benefit of the public, and as an evidence of the late Sir Greville's, as well as her own interest in the City Museum." As was made known at the time, the following is a general statement of what was included in this noble gift :—A specimen of the egg of the great auk; an unusually fine specimen of the egg of the Æpiornis

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maximus; a collection of British and foreign birds' eggs and nests; a collection of birds' skins, many rare and valuable; a collection of the lepidoptera of India, Ceylon, South America, and Southern Europe, and also a complete collection of British species; a fine collection of exotic coleoptera, and a choice series of shells.

Upon examination it was found that the entire collection included from 28,000 to 30,000 specimens. It was found necessary that the different groups should be classified and catalogued, and this duty was kindly undertaken by Mr. G. C. Griffiths and Mr. H. J. Charbonnier, and as these gentlemen could only devote to it the time that could be spared from other pressing engagements, the process has been a long one. The work, however, has been well done, and the committee cannot be too grateful for it, and for the reports upon the work which were presented from time to time. Further, concurrently with the completion of much of the work of classifying and cataloguing, the time was now come when, with more space at command, these collections will be available for inspection in a "Greville Smyth" room.

Without dwelling too much upon matters of detail, a few other points may be mentioned showing that during the next few years much progress continued to be made. The provision of new cases led to frequent gifts of Egyptian antiquities from the committee of the exploration fund, until the collection is now one of the most extensive outside the Metropolis. With an eye to the future, extensive purchases of Bristol china, pottery, and glass were made; also of maps and plans, the purpose of the committee being to obtain a complete set of all the known maps and plans of the city. Valuable collections of water-colour and pencil drawings, illustrating the many features of bygone Bristol, were also obtained by gift and purchase; these now adorn the walls of the Bristol Room in the new building. The attendance of children from the elementary schools, accompanied by their teachers, continued to be a marked feature of the museum work. The general attendance, also, showed a remarkable increase. In 1904, the year before the

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next great change took place, the total attendance at the museum only was 119,441—the attendance on the Easter Monday of that year was 6,211—when first the corporation committee took charge of the museum, the writer said to himself—" If ever the attendance on any one day reaches 2,000 I shall think we have done well ! " There has been no attempt to carry on general courses of scientific lectures as in the old days—that ground is occupied elsewhere. But frequent lectures have been given by Mr. Bolton, the curator, for the purpose of explaining and illustrating the contents of the museum. These have invariably given great satisfaction, have been the means of awakening much interest in the museum, and have led to further enquiry.

The time now arrived when the agitation in favour of increased museum accommodation was about to bear fruit, and when the intention of Sir William Henry Wills to assist the corporation to acquire an art gallery, similar to those already possessed by other large towns, was on the point of being realised. Up to this time there had seemed to be no prospect of this being accomplished. The burdens upon the city, actual and prospective, seemed to forbid it. There were not a few who were aware of the immense advantage to the community of possessing such an institution, but it was one thing to desire, and another thing to obtain and maintain. The circumstances were rather different as regards the museum, because that was already in existence, and in justice to those who had made a free gift of it to the city, the corporation were under an obligation to maintain it in efficiency. We have already seen that by the first step which he proposed to take in offering £10,000 towards the establishment of an art gallery upon the acquired site, Sir William Henry Wills had generously come to the help of the corporation, but, as time went on, and the scheme took shape, Sir William enlarged his offer, until it ended in his relieving the corporation of any payment on account of museum extension, and in his taking on his own shoulders the entire cost of the building, which amounted to more than £40,000. The contractors commenced operations by laboriously clearing the ground for the new foun-

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dations at the end of 1901, and on January 1st, 1905, when the completed building was ready for opening, the key was, at a meeting of the city council, handed over to the Lord Mayor by Sir William Henry Wills (now Lord Winterstoke) absolutely free from encumbrance, and amid every expression of gratitude to the donor.

V.—BRISTOL MUSEUM AND ART GALLERY.

Parliamentary powers being required for raising the sum necessary for the maintenance of the art gallery, the city council at a meeting held on the 14th of June, 1904, consented to the application being made. At the same meeting the proposals put forward for the use and management of the two buildings were fully considered and agreed to. The scheme of the committee provided for the removal to the art gallery of the antiquities and general art productions which were in the museum, the older building thenceforward to become devoted entirely to the different branches of natural history, including geology and mineralogy. In carrying out this scheme it became necessary to allocate the four spacious rooms on the ground floor of the art gallery in such a manner that they should be consistent with the main purpose of the building. It was therefore decided that they should be utilised as follows: No. I (Right hand) was devoted to antiquities. No. II. contains the ethnographical collections the wall-cases being so arranged that each division represents a geographical department, so that, in a sense, the visitor may walk round the world and see something of the handiwork of the inhabitants of Eastern climes and of many savage races. In No. III. room the Industrial Arts exhibits are displayed. These include arms and armour of different periods and countries, examples of constructive iron-work, native metal-work from the border countries of Nepal and Tibet, porcelain from Worcester, Derby, and other English and Welsh manufactories, Oriental china and pottery, and a few interesting historic chairs. No. IV. is called the Bristol room, because it contains antiquities, specimens of past manufactures, models, manuscripts, and pictorial representations having a local significance. Prominent amongst these are the two cases containing a representative

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collection of the famous Bristol porcelain, which was presented to the city by Mr. Alfred Trapnell, cases containing Bristol glass, the ancient standard weights and measures, the Chatterton manuscripts, previously referred to, and many other objects of great local interest.

The rooms thus occupied are found on either side of the grand central hall, and round the hall itself are arranged sculptured figures and the busts of famous Bristolians. The floor of the hall is occupied by cases containing objects from the Victoria and Albert Museum, lent by the Board of Education, and other cases containing the Wynn Penny collection of old English glass, and numerous objects wrought in the precious metals.

The upper floor of the art gallery building consists of five picture rooms and a broad balcony, arranged round the upper part of the central hall. These will be more particularly referred to when the opening of the galleries is described, but at this point the following architectural description of the building will be of interest :—

"The building adjoins and communicates with the existing museum but is complete in itself, having separate access direct from Queen's Road. Standing back from the roadway, the main entrance has a vaulted approach for carriages under the projecting centre portion of the façade. Internally, a large and lofty top-lighted central hall is the main feature. Round this the Museum galleries are grouped and a spacious marble staircase faces the entrance at the further end. A mezzanine gallery runs round the hall and gives communication with the refreshment and administration rooms in the front, and the committee and print rooms in the back, whilst on the upper level is the fine suite of picture galleries. The building is classic in style, and the crowning feature of the elevation is a sculptured group, symbolical of the arts of painting, sculpture, and architecture. The ground floor rooms are arranged in the manner already described, and the picture galleries above form a suite of communicating apartments, lighted from above, in which there is ample room for the display of a permanent collection of pictures, and for the loan collections which from time to time will be organised."

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To the above description it may be added that the basement floor extends under the whole structure, and provides every accommodation for carrying out the work of an important art gallery. The architect of the building was Mr. Frank W. Wills, F.R.I., B.A., in conjunction with Messrs. Houston, of London.

The result of the removal from the museum to the art gallery of so large a quantity of exhibited material and stores was at once appreciated, whilst the admission of a better light to the western side of the museum, semed to alter the aspect of the whole of the ground floor. There was now room to arrange the specimens with due regard to their proper sequence, and to provide, instead of crowded cases of individual and ill-assorted specimens, groups of carefully-mounted animals, as far as possible, with their natural surroundings.

In carrying out these improvements the committee had the desire not only to bring the museum up-to-date as regards modern requirements, but also to make it not unworthy to stand beside the splended and well-equipped building with which it is now connected. The result is, that the visitor on entering the museum, is not oppressed with a sense of dulness and disorder, but is attracted by the bright appearance of things, and by the evidences of care and skill which everywhere meet his eye. At least it has been the aim of the committee thus to heal with what was placed in their charge, and it will be for the city council, the citizens and visitors to say whether they have succeeded or not.

At a meeting of the council in August, 1904, the appointment of Mr. Richard Quick, formerly of the Wolverhampton Municipal Art Gallery and Museum, and of the Horniman Museum, London, as superintendent of the art gallery and museum of antiquities was confirmed, and he was able soon after to enter upon the heavy duties involved in the work of preparation.

It being the express wish of the donor that no long time might be allowed to elapse between the handing over of the building and its being opened to the public, the remain-

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ing preparations were expedited as much as possible. At that time, beyond the paintings in the Council House and Mansion House, the corporation possessed very few works of art, very few, that is, that would be available for exhibition in the art gallery. Two paintings had been transferred with the general contents of the museum, three had been received by bequest from the late Mrs. Mary Talmadge, and a few had been purchased as opportunity offered ; but altogether, there were less than a dozen at the disposal of the committee at the beginning of 1905. This made dependance upon the assistance of private collectors, and of various municipal and public bodies all the more imperative. But the committee went on in faith and they were not wrong in feeling sure that in order to adorn so beautiful a building their kindly assistance would not be wanting. And so it was, that when the opening day arrived, the walls were covered by an assemblage of 373 paintings, drawings and engravings. It was then that the special adaptation of these five spacious saloons to the purpose in view, became fully apparent. The communication of the rooms by means of sliding doors provides for the circulation of visitors and the temporary closing of any portion, and the admission throughout of light from above, enables every picture to be seen to the best advantage.

The formal opening of the art gallery building took place on the 15th February, 1905. The Lord Mayor, Mr. Edward Burnet James, presided and the inaugural address was delivered by Professor Hubert von Herkomer, C.V.O., R. A. A resolution expressing the warmest thanks of the assembly to Sir William Henry Wills for the gift of the beautiful structure, moved by the Lord Mayor and seconded by the High Sheriff, Col. H. Cary Batten, was heartily carried, and to this the donor replied in terms that met with a sympathetic response from those present. The proceedings throughout were marked by enthusiasm, and a sense of relief and satisfaction was felt now that Bristol was the happy possessor of a temple of art worthy of her position amongst the cities of the Kingdom.

On the following Monday, February 20th, the building was thrown open to the public, and from that day until

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June 24th the first exhibition remained open. During that period no less than 289,129 persons visited the galleries and inspected the antiquities and other objects in the ground floor rooms.

The second exhibition was opened to the public on July 22nd, 1905, and it remained open until the following December 30th. The attendance since the opening up to that time was 520,601. As an illustration of the way in which the museum and art gallery are able to help each other it may be mentioned that during the year that ended in September, 1905, the attendance at the museum of natural history increased upon that of the previous year to the extent of 21,500.

During the year, chiefly owing to the generosity of those who desired to assist in the formation of a permanent collection of pictures, the number possessed by the corporation advanced from the modest dozen with which the year commenced, to seventy-five, at the end of the year, the total number of works of art, including sculptures being ninety six. The art gallery was thus placed upon a permanent footing, much to the gratification of the donor of the building, the managing committee, the staff and all interested in its success.

Having thus brought the history of our somewhat composite Institution down to the end of the first year in which the art gallery was established, this narrative must be brought to a close. The many changes that have passed over the Institution have led up to a state of completeness and prosperity that could not have been anticipated during the darker periods of its existence, and this may well be taken as a good augury of its future usefulness and success.

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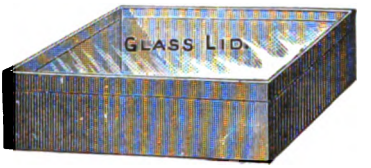

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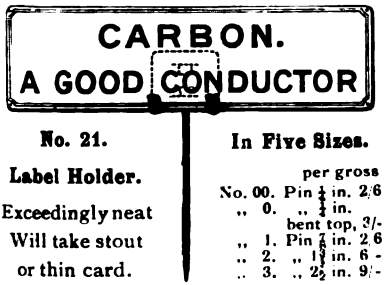

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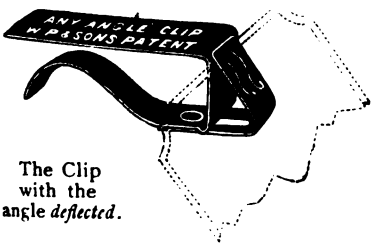

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ASSISTED BY

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A. B. MEYER, M.D., GERMANY; F. A. LUCAS, UNITED STATES
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On a Collection to Illustrate the Origin and Structure of Rocks.

By H. C. SORBY, LL.D., F.R.S.

[Read at the Bristol Conference, 1906.]

MANY years ago, in order to facilitate my own studies, I arranged a collection of specimens in a manner which seems to me very instructive. To some extent the same may have been done in museums, but I do not remember seeing this done systematically as a whole. On this account it appears to me that it may be well to call attention to the subject. At the same time there may be difficulty in procuring suitable specimens, since in many cases they are not of a kind usually collected. I propose to give only a very general account of what seems desirable, since to enter into detail would be too much like a treatise on the history of rocks.

I commenced with the origin of the material of various kinds of stratified rocks, such as quartz and shell sand of different sorts, angular or worn, clays, oolitic grains, volcanic ashes, etc. In the next place I showed a number of specimens illustrating the laws of deposition, such as rocks with no current structure, thin bedded sandstone with graining in the line of the current, simple ripple marks, ripple drift in one direction, as produced by a simple current, or first in one direction and then in another nearly opposite, as caused by the oscillating currents of the tide or waves. If the size were not an objection, it would be well to illustrate what I have called drift bedding. Specimens bearing on the origin of coal, salt, and gypsum are also of much interest. Sorted materials deposited from currents in

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shallow water may be shown in contrast with deep water deposits with grains of very unequal size, and also very fine grained rocks, deposited from tranquil water.

The next thing considered is the consolidation of deposits, caused by the infiltration of quartz or carbonate of lime into what were empty spaces between the constituent grains, which chemical deposit in some limestones amounts to more than the original material, and seems to have often occurred whilst the rock was recent, even down to Silurian times, but in some cases has not taken place at all. In connection with this subject may be shown oolitic rocks in which the oolitic grains, though cohering, have never had the interspaces filled ; others, like some of carboniferous or Silurian age, which are filled solid, and others of oolitic age which have had the interspaces filled but the original grains have been partly dissolved, and are mere skeletons.

I then show the results of experiments and specimens illustrating the chemical replacement of one substance by another, as for example carbonate of iron replacing carbonate of lime, as in the Cleveland Hill ironstone, or replacement by peroxide of iron or by pyrites. Also specimens illustrating the production of some dolomites, silicification, and other less common alterations. Many of the above changes can be well illustrated by similar results in the case of fossils.

Next may come specimens of concretions, which I have lately found lead to interesting results, and which seem to obey fairly simple laws, and give important information respecting the original character of the rock in which they occur.

After this, various mechanical changes may be considered, amongst the most important being slaty cleavage. The artificial production of this by compression, and the evidence of this in natural rocks may easily be shown. Pebbles, etc., impressed or broken *in situ* may come here, and, if procurable, those of limestone from the Nagelflue, showing the effects of pressure-solution, which appears to

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have played an important part in some of our older rocks. At the end of the series of stratified rocks should be shown specimens illustrating contact and other chemical and dynamic metamorphism, and the production of various kinds of schists.

The series of igneous rocks may commence with artificial slags and the results of experiments. Recent volcanic products may be exhibited, and older rocks with various subsequent changes, such as the filling up of cavities and the alteration of the original minerals, the production of serpentine, etc., Veins of granite, etc., are also very instructive.

Since mineral veins of one kind or other may occur in both stratified and igneous rocks, specimens illustrating their formation may conclude the exhibition, which in this department approaches so closely to a collection of minerals that it needs no further consideration.

Many more facts could be illustrated if microscopical sections were included. As will be seen, such a collection as I have described is quite distinct from one of fossils, rocks, or minerals, and furnishes important information respecting the history of our globe.

A Method of Exhibiting Coins.

By F. R. ROWLEY.

[Read at the Bristol Conference, 1906.]

I AM glad of the opportunity afforded me of bringing forward two short communications concerning recent work in the Exeter Museum.

In the first place I would like to draw your attention to a method of displaying coins so that both obverse and reverse can be easily examined. It was necessary some time ago to arrange for the exhibition of a collection of Roman coins, and an attempt was made to improve upon the former practice of fixing the specimens with

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pins in velvet-lined trays. I had previously seen coins fixed on edge in a grooved strip placed before a piece of looking-glass but the obvious disadvantage of such a method is that all inscriptions are reversed. Then it was the practice at the museum with which I was formerly connected to mount each coin with its label between plates of glass fitting into narrow grooved frames. These frames had brass spindles at each end, and were arranged side by side in cabinet drawers in such a manner that they could be revolved independently by means of handles fitted to the drawer front. My own device is a modification of this method, and I think I may venture to claim that it is less complicated, and certainly less expensive.

Each coin is mounted independently upon a single sheet of glass of standard size—4in. by 3¼in. This is so far an advantage that whatever the thickness of your coin may be, the thickness of the tablet remains the same. Perforated tablets of wood and cardboard were tried, but discarded in favour of glass on account of its absolute rigidity.

The coin is held in position by two strips of cardboard—one above and one below—cemented to the glass with seccotine. These grip the coin firmly, and a trace of the cement between cardboard and metal gives greater security.

Masks are next prepared by cutting circles corresponding to the size of the coin, with a gun punch, out of tinted paper and cardboard. The paper mask is pasted down on the smooth side of the tablet, while the cardboard mask fits over the coin itself, and is held in position by binding strips of coloured paper similar to those used for binding up lantern slides. These also give a neat finish to the tablet.

In labelling the specimens exhibited, the name of the emperor, with the date of his reign and the denomination of the coin, is given on both sides of the tablet above, while the description of obverse or reverse, name of donor, etc., occupies the larger space below. Typewritten labels have a very neat appearance.

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The tablets when finished are exhibited in frames glazed on both sides. These frames have locks and hinges so that they can be opened like book boxes, and each of them carries an inner frame consisting of grooved strips for holding the tablets in position. The latter are slipped in from above when the frame is opened, and perforated metal plates are fixed to the frames so that, when closed, they can be hung upon pins round a central pillar. The top of this pillar is removable, and when it is locked in position, the frames cannot be removed from the pins upon which they swing.

Notes on Models of Protozoa.

By F. R. ROWLEY.

[Read at the Bristol Conference, 1906.]

THE three models of protozoa which I have brought for your inspection were made only a few weeks ago, and represent the commencement of a series which will, I hope, illustrate some of the most characteristic forms of these minute animals. We are just beginning at Exeter to get together a type museum of natural history, and naturally the protozoa first claimed attention. Anyone who has had to do with the illustration of this group in a museum must have realised the desirability of introducing good models, as being far more effective than drawings. Now that the beautiful glass models formerly made by Blaschka, of Dresden, are no longer procurable, I am not aware that much help in this direction is to be obtained from dealers; at any rate, I could only meet with a few reproductions, mainly in plaster of paris, of the tests of some fresh-water rhizopods, foraminifera, and radiolaria. Some of these were fairly effective; many of them quite failed to give any adequate idea of the beauty of the originals; while one, at any rate, an amoeba shown in plaster of paris, was palpably absurd.

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Under these circumstances, I decided to make the attempt to produce somewhat more life-like representations, particularly of those forms in which a definite test is not secreted by the protoplasm, and it is only fair to say that my first trials were prompted by the recollection of what I had seen in our own national museum, where the parasite of malaria has been represented in gelatine, and by illustrations in the Smithsonian reports showing some beautiful gelatine models of marine invertebrates in the United States National Museum.

In my work I have used a mixture of gelatine and glycerine to represent the protoplasm. In the model of Amoeba, the nucleus, contractile vacuole, and two ingested desmids are made of glass, while the granules in the protoplasm consist of sand grains and other opaque particles. The vacuoles in the protoplasm of Actinophrys are imitated by introducing hollow spheres of clear glass into the gelatine. Similar spheres of green glass represent the algal cells upon which the animal is feeding, while the radiating pseudopodia consist of glass threads irregularly coated with gelatine. My assistant, Mr. Hollis, who made the models of *Vorticella*, used bent glass tubes filled with gelatine to represent the stalks, while a piece of twine does duty for the axial contractile fibre.

One other point remains to be noticed. Up to the present I have not been able to make a model of this kind to stand exposure without some alteration in shape and loss of transparency. It was this difficulty which led me to adopt the plan of mounting the models in weak formalin which preserves them unchanged in a most effective manner, and the fact that the animals represented are aquatic in their habits gives a touch of realism to this method of display.

We are continuing our experiments with a reasonable chance of getting still more successful results; but I was anxious to bring these first attempts for exhibition in the hope of learning from others who may have spent more time than I have been able to do in this department of museum work.

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On the Hanging and Care of Pictures.

By RICHARD QUICK.

[Read at the Bristol Conference, 1906.]

IN THIS short paper I propose to explain the methods of hanging pictures adopted in the Bristol Art Gallery.

The walls of the picture galleries are entirely covered with inch-thick boarding, then overlaid with canvas and lining paper, and finally covered with a maroon-coloured wall-paper, the tone of which is found to harmonize well with gilt frames and pictures in general. Small pictures, principally water-colours and engravings, with light or shallow frames, are fastened to the walls by brass picture-plates and brass screws. Medium-sized and large pictures are fixed to the walls by means of iron brackets and screw eyes. The dimensions of the brackets are as follows :—

A. Wall-plate, 4″ long, angle 2″, by 1″ wide, and ¼″ thick.
B.—Wall-plate, 3″ ,, ,, 1″, ,, ¾″ ,, ,, ⅛″ ,,
C.—Wall-plate, 3″ ,, ,, ¾″, ,, ½″ ,, ,, ⅛″

In the case of a very large and heavy picture, two or three large screw eyes are screwed into the upper part of the back of the picture frame and a like number into the wall opposite. The picture is then lifted up on to the iron brackets previously screwed on to the wall, which support its entire weight, and the screw eyes on the back of the frame are tied to those on the wall by picture cord the colour of the wall-paper. If the picture is to be hung on the line it is generally fastened back close to the wall, that is, the top of the frame is about an inch away from the wall, but if it is to be hung higher, or above other pictures, it is allowed to lean forward by means of letting out the cord a few inches, according to the tilt required. The front portion of the iron bracket which is visible is gilded, and thus is hardly noticeable.

By this system I have found it possible to hang such large pictures as "Mammon," by Robert Sauber (13ft. 6in.

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by 10ft. 6in.), "The Old Guards' Cheer," by Prof. Herkomer (11ft. 6in. by 8ft. 3in.), and "Timber-Hauling in the New Forest," by Miss Lucy Kemp-Welch (10ft. 9in. by 6ft. 6in.), the latter with plate glass. This method of hanging is employed in the Royal Academy, the Tate Gallery, and other large public picture galleries, in fact the fittings used in the Bristol Art Gallery are precisely the same as those used in the Guildhall Art Gallery, London.

The second method of hanging pictures or other framed or glazed objects, which is adopted in the Bristol Art Gallery in the lower rooms, notably in the Bristol room of antiquities, is as follows:—Two battens are fixed to the wall, one at 7ft. 6in., the other 4 feet, from the floor. The former is 1¾ inches deep by 1 inch thick, with ½-inch ovolo on the lower edge. Let in flush with its front side and screwed to it is an inch iron strip, which projects ½-inch above the top. On this are hung pictures by means of flat strips of iron screwed to the backs of their frames, the upper end being bent over in the shape of an inverted "L," which fits into the crevice between the iron strip and the wall. In this way heavy or light pictures may be easily moved or taken down. If the iron plates are exposed at the top, they may be painted the same colour as the wall. In the case of the lower batten, which is 2 inches deep by 1 inch thick, with a ⅜in. bead on the bottom edge, pictures may be hung from it by brass picture-plates screwed on in the usual way. If it is found necessary to hang a row of pictures between those suspended from the upper batten and those from the lower, or to hang close up to the upper row, pictures sufficiently large to cover the lower batten, then it is done by fastening each of them by means of two iron plates to the back of the frame of the picture above it, so that, in reality, we have two rows of pictures suspended from the higher batten.

Now may I add one word as to the care of pictures. For myself, I find it advisable to cover the backs of the pictures (oil paintings) with thin American cloth, fixed by means of four thin strips of deal running round the inner

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edge of the frame, size 1 inch by 3-16 inch, by the length or breadth of the frame, tacked to it by ordinary ⅝in. tacks or small screws.

In some places an oiled canvas backing is used, but it is rather fragile, and will easily tear, nevertheless is very cheap and answers its purpose well. Its stickiness is said to be an advantage, as it adheres to the frame better, though it makes it very unpleasant to handle. The object of both materials is, of course, to keep out dust, cobwebs, etc. Water colours may be covered over at the back with brown paper, glued to the frame at the top and sides, with the bottom edge free. Etchings and engravings should be in sunken mounts, in order that there may be a clear space between the engraving and the glass.

So much for the back of the picture. As for the front, it is always advisable to use best English plate glass, and, if possible, to have the glass made to fit in front of the picture with push bolts or lock and key. This is much better than fixing it into the rebate of the frame, as in this way the glass can be taken out of the frame and cleaned, without first removing the picture itself from the wall. Some frames, however, will not allow of the glass being fitted in this way.

As far as the protection of the pictures and frames from thoughtless handling on the part of visitors is concerned, in most places it is customary to use a barrier. The barrier used in the picture galleries here is composed of wrought iron standards, which stand 8 feet apart, and are connected up by means of a wrought iron tubular rail, painted dull black. The standards are made of a ¾in. tube, 1¼in. outside diameter, with gun-metal heads and bases, and 7-16in. square backstays and horizontal stiffeners. The bases of the standards have a ⊥-headed screw, which fits into a key-way of iron plate, which is let in flush with the floor, whilst the backstay has a gun-metal thumb-screw and plate for securing it to the floor. The height of the standard is 3 feet, from its centre to the backstay is a distance of 10 inches, and from the floor to the top of the backstay

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measures 20 inches. The backstay is fastened to the standard by means of two square-headed screws. The cap of the standard is made to lift off, and the wrought iron tubular guard rail, 1¼in. outside diameter, is placed on this, while above again the iron pin attached to the cap is placed and then screwed down. The advantage of this barrier is that it may be easily taken down and removed for the purpose of hanging or re-arrangement of pictures.

A Method of Preserving Tortoises.

By J. E. DUERDEN, Ph.D., A.R.C.S.

OF all animals preserved in the dried condition for museum purposes tortoises are probably among the least satisfactory. Frequently the empty shell alone has been retained, the head, limbs, and other important parts having been carefully cleaned away. Where an attempt has been made at preserving these the plastron has usually been sawn across, the internal organs removed, and the head and limbs allowed to arrange themselves in very uncertain positions. Generally the plastron has been re-fixed by wires which nearly always break as attempts are made to examine the specimen.

In the course of certain studies on the evolution of South African tortoises, conducted at the Albany museum Grahamstown, I have had occasion to handle between four and five hundred living specimens, ultimately preserving them for museum and study purposes. The method of preservation which I have adopted has proved so very satisfactory that I think it worth while to bring it to the notice of museum workers and collectors.

The tortoises have usually been killed by immersion in five per cent. formalin. As soon as dead four incisions are made in the soft skin where it borders on the carapace, two in front, between the neck and fore-limbs on each side, and two behind, a little posterior to the angle formed by the

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carapace and plastron. Generally the animal dies with its head firmly retracted. To overcome this the retractor muscles of the head and neck are bisected, at the time of making the anterior incisions, by working the scalpel centrally and dorsally against the vertebral column and carapace. The muscles are easily cut across and then the head and neck can be withdrawn and kept extended by passing a long pin or wire vertically through the neck, and allowing it to rest against the front edge of the carapace and plastron.

The specimens are kept for a day or two in formalin the preserving fluid entering through the four incisions, the penetration, if necessary, being assisted by injection. Next they are taken out and the formalin drained away, after which they are placed for another day in strong alcohol, and then for a third day in a poisoning solution of corrosive sublimate and alcohol. The specimens are then drained of the preserving fluid and allowed to dry in the sun for a number of days, in the end, perhaps after several weeks, becoming completely mummified with all their parts intact. The process of drying proceeds slowly, and while in progress the head and limbs may be permanently fixed in any desired position. A longer retention in the alcohol may be considered desirable but is found to extract the colour from the shell. Eyes can readily be inserted before the drying is completed, and rubbing over the shell with a little linseed oil gives it a bright fresh appearance and brings out the colours which are so marked a feature of some of the South African tortoises.

The method is found to be very simple and expeditious in practice and of the several hundreds preserved not one has turned out unsatisfactory or retained any marked odour. The partial shrinkage of the skin over the limbs is the only feature which detracts from their life-like appearance, but this can at any time be remedied by the arts of taxidermy.

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Museum Publications.

THE PONCA SUN DANCE, by G. A. Dorsey. Field Museum of Natural History, Chicago. Anthropological Series. Vol. VII., No. 2.

In the account of the Ponca "Sun-Seeing-Dance," Dr. Dorsey has given us another of his careful and fully illustrated studies of the ceremonies of the Plains Indians. This appears to be a very ancient annual dance, not dependent as some dances are upon a vow or pledge, nor because the participants belong to some particular warrior organization, but merely because they are asked to do so by the priests, and there is no torture. A central element in the ceremony is a tall pole the forked end of which is decorated with bushes. The centre-pole seems to be symbolic of a man, an enemy, conceived of as naked, that the Great Medicine may see him. It is also conceived of as firewood, being of willow, which is said to be hard to kill and of a clean nature. In the fork of the pole is the nest of the Thunder-Bird, which is regarded by the Ponca either as an eagle or a brant or loon; this bird produces rain, thunder and lightning. The altar is symbolic of a fireplace; it is also spoken of as the sun, which in turn is spoken of as the chief; the sun, or fireplace, according to Ponca mythology was the beginning of creation. Thanks to the labours of our American colleagues, we are acquiring a considerable amount of information concerning the symbolising of North American ceremonies and of the religious concepts they embody. A. C. H.

Otago

In the report for 1905 the record of museum work done is such as to arouse the admiration of those who know how much of Dr. Benham's time is taken up by teaching. It would be a creditable record for a man who was able to give his whole time and undivided attention to museum routine. The acquisition of Dr. Fulton's collection of New Zealand birds' eggs has given the Otago museum the finest public

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collection (102 species out of 190 known) in the colony; but it has also necessitated a re-arrangement of the birds' eggs. They have been mounted on black velveteen in table cases, and the cases have been covered by baize curtains, furnished with rings running along a brass rod. In pursuance of a scheme, foreshadowed in the previous report, of illustrating the chief characteristic features of the mammalia, a collection has been commenced shewing the dentition of the chief divisions of the group. The structure of a tooth is shewn by mounted specimens and sections fully labelled, and preparations of the skulls of horse and foal are exhibited, with each tooth labelled, to illustrate the fundamental points of mammalian dentition, temporary and permanent. Various other types will be similarly treated to shew modifications caused by adaptation to different kinds of food. Through the generosity of Mr. and Mrs. J. Mills the collections have been enriched by a fine series of Polynesian weapons and other implements. Dr. Benham has abandoned the geographical for the "sociological" arrangement in this department. The collection of New Zealand rocks has been re-arranged and enlarged. An item which will interest many of our readers is the replacement of grey backgrounds by black. It is claimed in favour of this plan that it not only shews up most objects well, but also ensures uniformity of background, as the risk of obtaining various shades of grey is very great.

Perth.

The report for the year ending May 5th, 1906, shews that the vitality of the Perth museum is as great as ever. The first edition of the admirable hand-book to the museum has been almost exhausted in a year, an excellent test of the use made of the museum. Another proof is the statement that 219 specimens were borrowed for teaching purposes against 123 during the previous year, and that 76 applications were made for information, against 39. Weekly exhibitions of named wild flowers have been given during the months May to August. The 9th Annual Essay

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Competition for school children has been organized, and nearly 4,000 circulars have been distributed setting forth conditions and inviting entries. The subject is "Land and Fresh Water Shells of Perthshire and their Inhabitants." A course of ten lectures on Forestry (the second of its kind) was given in the museum and was well attended. A series on Agriculture for the coming winter is in contemplation. Photographs of birds in natural surroundings (presented by Mr. Chas, Kirk), have been placed along side of the mounted specimens of the species illustrated. A mounted specimen of *Anodonta margaritifera* from the Tay (lately added to the collection of local mollusca) has an economic as well as a zoological interest. The museum now contains 144 models of plants, representing 83 species. Half the cost of this series has been defrayed by the Education Department, which has also made grants towards procuring specimens of giraffe, polar bear, porcupine and sea leopard for the index collection.

Stockport.

It is somewhat discouraging to read that the attendance for 1905 shews a diminution of 7,500 (over ten per cent.); still more so to learn that the 21 visits with 1,000 scholars of 1904-5 have dropped to 8 classes with 242 scholars. The result of interview of the chairman, of committee and the curator with Mr. W. W. Watts has been a grant by the Board of Education of 50 per cent. towards the cost of obtaining models of gold and silversmiths' work and Brendel's plant models. The curator gives a favourable report of his visit to the Conference of Curators at Bolton, and acknowledges his indebtedness to the Bolton museum for valuable lessons in the mounting and exhibition of birds. Mr. Hewitt is sincerely to be congratulated on his wisdom and courage in removing a number of unsuitable objects and destroying a good deal of rubbish. There is a large number of people who might profitably take to heart the following quotation from his report. "Many people do not realize that the true foundation of a municipal museum is educational, seeming to regard it as a receptacle for their useless old lumber and rubbish."

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Glasgow.

The year 1905 has been an eventful one for Glasgow, from a museum point of view. Two new branches, Tollcross and Mosesfield, have been opened, making the number of institutions under the museums committee five in number. Tollcross branch museum was opened with an exhibition of Scottish Art, but this was only done to gain time for making preparations to fit the institution for the purpose that the committee had in view. It is intended to make it a children's museum, a kind of museum new on this side of the Atlantic. The objects chosen will not be scientifically arranged or described, but will be chosen simply with a view to attracting children and rousing their curiosity. Five cases are in preparation at Kelvin-grove, (1) shells and other sea-shore objects, (2) moths and butterflies, (3) birds, (4) foreign insects, and (5) minerals and rocks. In addition to these cases (and others which will be added) there are to be preparations of wild flowers framed and hung on the walls, water colour drawings of flowers, aquaria, birds, ants, and bees. The Mosesfield branch will combine a museum with a reading room and recreation rooms. Another event of great importance is the introduction of Sunday opening. A plebescite of rate-payers was taken, 53,389 voted for and 45,181 against; the majority in favour was 8,208. Glasgow has received several magnificient bequests in the course of the year. That of Mr. James Donald has enriched the art gallery by 43 valuable pictures and a few other art objects of great beauty. The late W. A. Sandby has bequeathed five water colours and one oil painting by Paul Sandby. The natural history department has received several thousand specimens collected by the late Robert Kirke. In addition to this, the committee has the reversion of the estate of the late John Hamilton, valued at about £50,000. The report contains a short and appreciative account of the annual meeting of the Museums Association, held at Worcester. The attendance at Kelvin-grove during the year was nearly a million—probably a world record.

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Grahamstown.

In his report on the Albany museum for 1903, the director has to call attention to the serious check upon the development of the museum imposed by want of space. It is a relief to find, however, that another of the great impediments to museum progress has been partially removed. The increase made in the staff during the preceding year has relieved the director of the care of the zoological and geological departments; but he still has to undertake botany and ethnology in addition to the administrative work of the museum. Much descriptive labelling has been done, re-arrangement has been attempted. But work in the latter direction is not easy in limited space, as might be imagined, the larger mammalia have often to be put where they can go, not where they should go. The collections are freely used by students, and demonstrations have been given in the museum. It is hoped that the latter kind of work may be largely extended. The curator of geology (Dr. Schwarz) intends shortly to exhibit two series of minerals; one to be a type collection arranged under a natural classification, the other a collection of South African minerals. The report contains a brief reference to the meeting of the British Association, and in this connection the director points out that the attitude he took with regard to missionaries in his paper on the "Arts and Crafts of the natives of South Africa" has been misrepresented by the public press. What was intended for criticism has been misunderstood as hostility.

New York.

The trustees of the Metropolitan Museum of Art pointed out that the year 1905 has been a period of preparation for a larger sphere of activity. Their report is accordingly in large part a forecast of future policy. The main lines of development will be classical antiquities, painting, sculpture, and industrial art. Reproductions are to be freely used, care being taken to make them resemble their originals as closely as possible. In the matter of ar-

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rangement it is proposed to steer a middle course between the æsthetic and the scientific schemes; the plan adopted will be similar to that drawn up by Dr. Wilhelm Bode in the Kaiser Friederichs museum at Berlin. The aim of the trustees will be to "group together the masterpieces of different countries and times, in such relation and sequence as to illustrate the history of art in the broadest sense, to make plain its teaching and to inspire and direct its national development."

Bolton.

There is no department of museum activity upon which the Museums Association, as a body, has laid more stress than on educational work. It will, therefore, always be pleasing to our readers to find the intimate relation between museums and education recognised in other quarters. This relation is evidently grasped by the Bolton education committee. In the directory published by that body, all the educational institutions in the borongh are dealt with—elementary schools, secondary schools, technical schools, art schools, &c. Part IX is devoted to "other educational institutions and organizations in Bolton," and the first section under that head is "public museums." Turning to this section (page 336-338) we find a terse, but full, description of the Chadwick museum, the Mere Hall art gallery, and the Hall i' th' Wood museum. We do not know how far other local education authorities have realized the educational value of museums. To those which have not (and we fear that they constitute a large majority), we confidently recommend a perusal of the Bolton directory. And to curators we would suggest an effort to get into close touch with the education committees of their districts.

Norwich.

The authorities of the Castle museum are to be congratulated on the work recorded in their report for 1905. One of the most interesting items is the commencement of a card catalogue of donations. The entries will be made under donor's names, and the cards will then

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be classified under groups (such as "ethnology," "ornithology," &c.). The cards are then stamped with a number corresponding to that in the donation book and on the label. This plan entails an enormous amount of work, but gives an almost perfect system for reference. The minerals have been re-arranged on the "basic" principle. How far the convenience of this system can be considered to counterbalance the greater scientific precision of the "acid" classification will always remain a question for debate. Among the donations is a very appropriate one—a collection of Sir Thomas Browne's works, containing a copy of the first edition of "Religio Medici," and a manuscript copy of the work in the author's handwriting. The attendance during the year shews a marked increase on that of the preceding one. and the Sunday attendance (average 664) has been very encouraging. A large proportion of Sunday visitors consists of parents accompanied by their children. The collections (notably the Gurney collection of birds) have been largely used by scientific visitors.

Liverpool.

In the introduction to the report for 1905, the chairman of the committee speaks in terms of high praise of the director's work, and a perusal of the text of the report shews how well deserved is this eulogy. The growth, the conservation and arrangement of the collections receive the fullest attention from Dr. Forbes. In addition to this a step has been taken which promises to be fruitful in results. An arrangement has been made with the University Institute of Commercial Research, the main point of which is that the museums obtain the services of Dr. Drabble and Mr. Newstead, as return for providing the laboratory accommodation required by these investigators. We may confidently expect good work from such men thus equipped. A guide to the Egyptian gallery, a catalogue of the coin collection and a general guide to the museums are in preparation. A course of lectures on natural history has been given to the pupils of the pupil teachers' training

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college; in addition to this, twenty-two lectures have been delivered in the lecture theatre of the museum by members of the staff. The general attendance at the museum has been well maintained, the daily average has been over 1,800. Over 2,000 children and 120 teachers have visited the museums for purposes of instruction, and a considerable number of scientific men have used the collections for purposes of research. A collection of birds, formed from the duplicates in the museum, has been placed in the entrance hall of the house in Calderstones Park to illustrate the avifauna of this great recreation ground. A considerable amount of decoration and re-arrangement has been effected in the art gallery, and satisfactory progress is reported. But the curator has to point out two grave defects in the existing order of things—first, that the amount of wall space available is quite insufficient for the permanent collection as well as the autumn exhibition; and next that the representation of the works of local artists is quite inadequate. It is to be hoped that by the time the report for 1906 is written, these defects will have been remedied.

Sheffield.

The brief report on the Ruskin museum for the year ending March 25th, 1906, contains much that is of interest. A careful analysis is given of the attendance during the past seven years and of the works sold and issued. It is gratifying to note that the year under review is a record one for the issue of works to students; 966 works have been issued to 654 applicants. Four lectures, given in the museum on Venetian and Florentine art, were remarkably well attended—so well, indeed, that the use of the old lecture room had to be abandoned as inadequate. The report contains a brief account of the International Art Congress, held at Venice, which was attended by Alderman Thomson (of Huddersfield) and the curator, as representatives of the guild of St. George and the Ruskin museum. It is pleasing to recall the magnificent tribute of praise accorded to Ruskin at the congress.

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There is only one paragraph in the report which cannot be read without regret, that recording the death of Ald. Gamble. All the older members of the Museums Association will sympathize with the citizens of Sheffield in this loss.

Bootle.

The collections have grown steadily during the year 1905-6, and much labelling and re-arrangement has been effected. Throughout this period the educational work of the museum has been steadily carried on. Series of specimens have been lent to schools, and, in some instances duplicates were presented. In lecturing there has been no abatement of activity. Six lectures were delivered at the museum (three by the curator), eighteen at the central library and eighteen at the branch library. The attendance at these lectures has varied from about 200 to over 1,000. For the third time lantern exhibitions were given to poor children at the town hall and the assembly hall, and were followed by a distribution of refreshments. The cost of this was borne by members of the town council and the education committee, and fully 1,800 children benefited by their hospitality. Extensive series of art objects were lent by the board of education, and smaller exhibitions of embroideries, architectural photographs and water-colour drawings of Pompeii by Luigi Bazzani were held; in connection with the last, the museum authorities circulated 2,000 copies of an illustrative four-page leaflet gratuitously. Through the generosity of the education committee and the board of education a series of facsimiles of ancient bronzes in the Naples museum was acquired. These items will amply suffice to shew the intense vitality of Bootle museum.

Dublin.

The museum has made a large number of useful accessions during the period 1904-5, especially in jewellery, musical instruments, pottery, and enamels. This is largely due to the wise policy of sending members of the staff to various places in which such acquisitions are

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likely to be obtained. Sixteen demonstrations have been given in the museum by members of the staff. During the preceding year 57 cases of objects had been prepared for circulation among technical schools and similar educational centres. This number has been increased to 123, and the demand for them has been considerable. A case of linen embroidery has been six times and several others have been lent out on five occasions. Thirty-four series of explanatory notes have been printed for circulation with the cases The most important addition to the natural history collections is a fine skeleton of an Irish elk, obtained by the director and Dr. Scharff. The botanical gardens are in a satisfactory condition, and have been furnished with an additional water supply.

Haslemere.

A "Museum Gazette" has been published in connection with this museum, the first number appeared in May of this year. The main objects of the editors of the gazette are to encourage observation and to promote the formation of educational museums. The present number contains notes on 20 various subjects in 32 pages, illustrated by 3 plates. Among the contents we note a somewhat daring schedule of pre-historic times, in which man is introduced 200,000 years before the present time. A note appended gives the even more magnificent antiquity of 250,000 years. There is a prodigality in this scattering of æons that is somewhat bewildering to the average reader Still, we welcome this little publication, and believe that it will prove helpful. An appendix contains a list of surplus specimens and books for sale. The Haslemere authorities find exchange troublesome and unsatisfactory. We believe that many curators will endorse this verdict.

General Notes.

AT HOME.

MUSEUMS ASSOCIATION.—In the list of council, on p. 50, vol. 6, of the *Museums Journal*, the name of Mr. Thomas Sheppard (Hull), who was duly elected a member of the

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council, has been inadvertently omitted. In addition to 43 associate members in Bristol, the following members have joined the association :—Ordinary members :—Royal Albert Memorial Museum, Exeter ; Manx Museum, Castle Rushen, Isle of Man ; Stoke-on-Trent Museum. Associate member :—T. E. Green, Willow Grove, Horbury, Yorkshire.

APPOINTMENT.—Mr. Thos. Midgley, F.R.Met.S., has been appointed curator of museums and borough meteorologist, at Bolton, in place of his father, Mr. W. W. Midgley, who has resigned.

RETIREMENT OF DIRECTOR OF BRITISH MUSEUM (NAT. HIST.) — Professor Ray Lankester, referred to his forthcoming retirement from the post of director of the British Museum (Natural History) at the meeting of the British Association at York on account of the age limit. It is expected that he will terminate his connection with the museum in May next, his present vigour scarcely according with such an early cessation of official duties.

RETIREMENT OF DR. TRAQUAIR.—Mr. Ramsay Heatley Traquair, M.D., LL.D., F.R.S., has, under the age limit, closed his official connection with the Royal Scottish Museum, Edinburgh, after having been keeper of its natural history collection for thirty-three years. He was transferred to that post in 1873 from his professorship of zoology in the Royal College of Dublin by the Lords of the Committee of Council on Education. Dr. Traquair has been the recipient of many honours, including the Neill and Makdougall-Brisbane medals of the Royal Society of Edinburgh (of which he is now vice-president), the Lyell medal of the Geological Society of London, and the Swiney Lectureship of the British Museum.

BRITISH MUSEUM (NATURAL HISTORY).—In October the Botanical Department is, unfortunately, to lose the services of Dr. Vernon H. Blackman, for many years an active worker on the cryptogams. Dr. Blackman is taking up some teaching appointments in London, and hopes thus to find more time for the cytological researches in which he is specially interested.

BRITISH MUSEUM (NAT. HIST.).—An important zoological collection from Abyssinia, representing the results of nearly three years' collecting on the part of certain naturalists employed by Mr. W. N. Macmillan, has been presented to the British Museum (Nat. Hist.). There are several thousands of birds, mammals, butterflies, and other

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insects, many of which will doubtless turn out to be species new to science. The great part of the specimens were obtained in the north-west region of Abyssinia, but an expedition was also made to Lake Rudolph and the River Omo, and this portion of the collection has a special interest, since it supplements the work done in that quarter by Dr. Donaldson Smith, who also presented his zoological and botanical collections to the same institution.

ARTISTIC GIFTS TO BRADFORD.—Mrs. Alfred Harris has presented a picture, entitled "La Sorciere Bretonne," to the Cartwright Memorial Hall. It is by Robert Wylie, little known in England, though of some reputation in France. Wylie was an Englishman by birth, and whilst a child was taken to America. He received in the Pennsylvanian Academy his first artistic education, perfecting it in Paris. The picture is a study of a group of Brittany peasants in the quaint garb which they have not yet forgotten to wear. The other picture, which is a gift from the heirs of the late Mr. Jonathan Holden, of Rheims, is entitled "The Carpet Weavers—Algiers." It is by Armand Point, a French artist of a more modern school, and its chief interest lies in the beauty of its colour.

BRADFORD ART GALLERY.—A marble bust of the Prince of Wales, by Alfred Drury, has been presented to the Cartwright Memorial Hall, Bradford, by Major F. C. Foster, who has expressed his intention of giving a companion bust of the Princess of Wales by the same sculptor, for which her Royal Highness has graciously consented to grant the necessary sittings.

GIFT OF A PICTURE TO PAISLEY CORPORATION.—The town council of Paisley have accepted with thanks through an agent acting for a body of trustees the gift of a picture painted by Mr. J. E. Christie early in his career, representing the introduction of Christianity into Britain, for which he had received the Academy gold medal.

ADDITIONS TO THE UNITED SERVICE MUSEUM.—The massive silver beaker which was presented by the citizens of British Columbia to Lieutenant-Colonel English and the other officers, non-commissioned officers, and men of the Imperial troops at Esquimault on the occasion of their departure from Canada in May last has just been placed in the museum of the Royal United Service Institution, in Whitehall. With the beaker is an illuminated address, signed by the Mayor, recalling the fact that for upwards of 150 years Imperial troops had been stationed within the

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borders of what was now Canada. Another interesting relic which has just been deposited in the museum by General Sir Julius Raines, G.C.B., on behalf of Mr. James Hilton, F.S.A., is the sword of honour which was presented in 1804 to Captain John Hilton, of the 2nd Regiment Loyal London Volunteer Infantry, in testimony of his conduct as a gentleman and ability as an officer.

THE NATIONAL GALLERY, LONDON.—The following addition has been made to the National Gallery of British Art, Millbank :—A statue of Gainsborough in marble, by Mr. Thomas Brock, R.A., executed in accordance with the terms of will of the late Mr. Henry Vaughan, who in 1900 not only bequeathed this statue to the nation, but also an important collection of pictures and drawings. The Gainsborough statue is placed in the domed sculpture-hall at the Tate Gallery, No. 2,074.

FRESH RELICS IN THE WESLEY MUSEUM.—The museum at Wesley's House has just received from an anonymous donor two or three Wesley memorials recently offered for sale in the London auction rooms. These comprise John Wesley's small writing-desk and Charles Wesley's bureau. Another interesting relic, presented by the Rev. W. G. Beardmore, a Wesleyan minister of over forty years' standing, is a portion of the chintz curtain which hung round the bed upon which the founder of Methodism passed away. It is an interesting fact that the museum is installed in the house where Wesley died, so that this old bed covering, which is well preserved in colour, comes back to its original home.

PICTURE RESTORATION.—The *Morning Post* gives the following remarkable account of the restoration of a celebrated picture in the National Gallery :—" The promised inquiry into the growth of the collections in the charge of the National Gallery trustees recalls the exhaustive inquiry of the same kind that was held half a century ago, when, before a parliamentary commission, painters, connoisseurs, critics, and dealers were invited to say exactly what they thought about our national works of art, their condition, and the prices paid for them. The inquiry called forth the plainest speaking and some surprising revelations. Some of these revelations—concerning the Velasquez ' Philip the Fourth of Spain Hunting the Wild Boar '—must have made the most eminent critic of the time wish that he had been less enthusiastic in his praises of the picture, written a few years earlier in ' Arrows of the

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Chace.' Ruskin it was who said of the 'Boar Hunt' that he had seldom seen an example of the master that gave him greater pleasure, or that he believed to be in more genuine or perfect condition, and his feelings may be imagined when George Lance, the still-life painter, came forward and asserted that he had some years before retouched a large part of the canvas. More, he claimed to have painted into the picture whole groups of figures. The story Lance told was this. While the 'Boar Hunt' was the property of Lord Cowley it was sent to a dealer or restorer to be relined. Unfortunately, in ironing the back of the picture too great a degree of heat was applied, with the result that the paint was blistered and the canvas in places laid bare. The restorer was in despair and made up his mind at last to appeal to Wilkie, Landseer, or Lance to endeavour to restore the picture to something like its original appearance. Lance undertook the task, and was engaged upon it for six weeks, after which the 'Boar Hunt' was returned to Lord Cowley, who was never aware of the misfortune that had befallen his Velasquez. According to Lance, when the picture was placed in his hands the whole of the centre was destroyed, although there were slight indications here and there of figures. The arena, he said, looked like a dissolving view, and there was one piece of canvas bare as large as a sheet of foolscap. 'And on that bare canvas you painted the figures we see now?' he was asked. 'Exactly,' said Lance. 'What guide had you in repainting those groups.?' 'Not any.' Lance said that nearly the whole of the wood in the background was his and that he went over all the sky except the principal lights. The still-life painter, who was evidently a man with considerable confidence in his own powers, said that in repairing the 'Boar Hunt' 'I endeavoured to fill up the canvas such as I supposed Velasquez would have done if he had been painting upon it.' He showed the same confidence in replying to a question as to what other picture repairing he had done. Only one other picture had passed through his hands, a Rembrandt belonging to the Archbishop of York, which he had painted on and 'very much improved.' He estimated that when the 'Boar Hunt' was purchased by the nation one-eighth of the canvas was the pure untouched painting of the original master. Lance, however, admitted that when he saw the picture a few days before his examination he thought that it was not in the same condition as when he left it after the repainting. 'The surface was mine,' he

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said, 'but I am sorry to say it is now almost gone back to Velasquez mutilated.' He declared nevertheless that the group that he had painted out of his own head was still in the foreground, and as the picture has never since been removed from the National Gallery presumably Lance's group remains in the foreground still."

BETHNAL GREEN MUSEUM, LONDON.—At Bethnal Green Museum there is now on view in the central hall of the building, which it entirely occupies, a large portion of the Asiatic collection of Lord Curzon of Kedleston, made by him in the course of his travels in the East during the last 20 years, and notably during the seven years from 1898 to 1905, when he was Viceroy and Governor-General of India. This collection illustrates chiefly the art of India, Burma, Nepal, and Tibet, but specimens are also included of the art productions of Turkey, Persia, Afghanistan, Siam, and China. It thus embraces in a single survey the majority of the countries on the mainland of Asia, and presents a comprehensive picture of some at least of the principal artistic manufactures of the East, as well as many interesting personal mementoes of Lord Curzon's term of office in India. The collection will remain on view for a considerable period, and will be varied or added to from time to time. It may be commended to those who desire a first-hand acquaintance with the still surviving art productions of the East.

BIG TUSKS.—A magnificent pair of tusks of an African elephant, remarkable for their size and symmetrical proportions, have been received by the British Museum (Natural History). The tusks weigh 172½lb. each, one measures 8 feet 8 inches and the other 7 feet 10 inches. The basal girth in each case is 24 inches. These measurements approach the record for a pair of tusks obtained from a freshly killed elephant. The animal in question, a huge bull, was shot in Unyoro, Uganda, by Captain H. S. Burrough. The largest tusk of an African elephant known in the world is also in the same museum. It weighs 228lb., and is 10½ feet in length, but it is a single tusk, and was acquired by purchase in the ivory market, which from a sportsman's point of view is not quite the same thing as a trophy obtained in the pursuit of big game. The museum now possesses an unrivalled series of specimens illustrating the African elephant. Only a few weeks ago a splendid mounted example of an adult male was added to the collection.

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A NEW MUSEUM FOR MANCHESTER.—In opening an exhibition of water-colour drawings, statuary, and Japanese ware at Heaton Hall, the Lord Mayor of Manchester (Mr. J. H. Thewlis) stated that the corporation's support of art cost the ratepayers £2,000 per annum, or the equivalent of an eighth-of-a-penny rate. A hope was expressed that the day is not far distant when the art gallery committee will extend their work by arranging exhibitions of pictures at places other than the gallery in Mosley-street. The art committee had taken a step of the greatest importance to the community in bringing themselves into the closest possible touch with the masses of the people by placing within reach of all the art treasures of the city. At the Mosley-street gallery there were works for which no space could be found. On the other hand, the number of people who could visit a central gallery must be limited in a city of Manchester's area. "In some of our parks we have beautiful halls like this," the Lord Mayor continued, "and where we have not got them it would not be a very difficult matter to see they were provided. Where we have them, particularly here and in Queen's Park, the art gallery committee can show some of their choicest works, and it seems to me that in doing this they are taking an important step on the path of progress, and one which entitles them to the greatest credit." The Lord Mayor hoped that in the near future more liberal allowances will be made to the committee, because their work in the life of the city is to minister to the wants of the mind, while other committees are mainly concerned with the welfare of the bodies of the citizens. Mr. Alderman Joseph Thompson, the chairman of the art gallery committee, said the exhibition had been arranged so as to make Heaton Park still more a place of enjoyment and instruction. It was not intended that the pictures on view should remain permanently at Heaton Hall; after a time they would be removed elsewhere and others would take their place. In this way the bulk of the people of the city would be able to see what art treasures they possessed Mr. Walter Butterworth, in proposing thanks to the Lord Mayor, mentioned that Manchester had a chance of receiving a most valuable collection of prints if the prospective donor could feel assured that a proper home would be prepared for his bequest. As a member of the art gallery committee he joined heartily with the Lord Mayor in the hope that the committee might be able to extend their efforts. The pictures shown include specimens

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of the work of Sir John Gilbert, W. Eyre Walker, George Sheffield, Sir James D. Linton, Sir Wyke Bayliss, John T. Richardson, David Cox, Copley Fielding, William Müller, George Barrett, and Samuel Prout; whilst a prominent position is given to Rossetti's "La Donna della Fiamma," bought by the Manchester corporation in 1900. The Japanese cloisonné ware, of which there is a fine collection, is the gift of Mrs. Abel Heywood.

NATIONAL GALLERY CATALOGUE.—A new edition of the catalogue (Foreign Schools) of the National Gallery has been prepared and will shortly be issued.

VICTORIA AND ALBERT MUSEUM, LONDON.—Stately as the architectural grandeur of South Kensington is, it will shortly be enriched by two new and imposing buildings—an extension of the Victoria and Albert Museum, and an extension of the Royal College of Science, both fast approaching completion. About eight years ago Parliament granted £800,000 for the museum extension, which has a grand façade of 270 yards in Cromwell Road, and another frontage of 150 yards in Exhibition Road, where it joins the Royal College of Science; but it is expected the cost of the work will be over one million. Nearly all the scaffolding has been removed so that the architectural features can be seen. It is a fine example of the free classic style. Built of Portland stone and red brick, with freize and parapet round the roof, the structure is crowned by several massive cupolas and two spires. The upper storeys, supported by Ionic columns, are richly carved with niches, in which are placed the statues of many famous British architects, sculptors, and painters who flourished from Hogarth's to the time of Leighton, Millais, and G. F. Watts. The roof of the main entrance in Cromwell Road will be crowned with an octagonal tower rising to a height of 280 feet. The Indian, Japanese, and Chinese sections will be ultimately concentrated there. The frontage in Exhibition Road is treated architecturally like the other. When it is opened early in spring, the Victoria and Albert Museum will take its place as one of the finest art buildings in the world. Preparations are also in progress for opening the Royal College of Science extension opposite the Imperial Institute, which rather dwarfs its architectural significance. It has a frontage of 250 yards, and the style is somewhat similar to the Victoria and Albert Museum building. Along the upper portion shields rest on brackets, and bear the names of the foremost British scientists. The building

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is divided into sections for chemical, physical, and practical science, and scientific researches. The foundations were laid about five years ago, and the building, which has cost over £500,000, will be ready for opening after the vacation.

LECTURES ON ART.—Mr. D. S. MacColl, the keeper of the National Gallery of British Art, will deliver two courses of lectures on painting at University College during the winter. The first of these will be given on Friday, October 26, but the subsequent dates and the titles of the lectures have not yet been fixed upon. The painters whose work Mr. MacColl proposes to make the principal subject of his lectures are Titian, Rembrandt, Rubens, and Velasquez.

SCULPTURE IN EXHIBITIONS.—It is understood that the Society of Sculptors refused to contribute to the autumn art exhibition at Liverpool because the members were not satisfied with the selection committee.

GIFT OF ART GALLERY DECLINED.—The Staffordshire education committee has decided, in view of a letter from the Duke of Sutherland intimating that he would rather Trentham Hall should be used as an art museum than as a training college for women teachers as proposed by the committee, that it would not accept the hall from the Duke, who offered it to the county council for the purposes of technical and higher education.

A JEWISH MUSEUM.—University College, London, has received from the Jewish Historical Society an almost unique collection of Hebraic books and other objects to form a Hebrew museum. The library was collected by the late Mr. F. D. Mocatta, the noted philanthropist and book lover, who spent large sums in the collection of rare books and curios illustrative of Hebrew history, his aim being to furnish the nucleus of what is hoped will become the finest institute of the kind in the world. This collection was bequeathed to the Jewish Historical Society, and that body having raised an endowment fund by public subscription, approached the trustees and governors of London University with a proposal for housing the collection. Part of the handsome college buildings in Gower Street has been appropriated to its reception, and London has now been formally enriched with a library and museum of incalculable advantage to students of Hebraic history, literature and art.

LIVERPOOL ARTISTS.—Liverpool is one of the few English cities or towns that can boast of an artistic tradition. Fifty years ago the great Lancashire seaport was an art

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centre, with a group of painters of ability, whose reputation, then small, has in our own time received due recognition. Recognising this the corporation of Liverpool and the Liverpool Academy jointly have made arrangements to hold a representative exhibition of Liverpool work at the Walker Art Gallery in the summer of next year, and they are anxious that anyone owning pictures or other works, or possessing special information on the subject should at once communicate with Mr. E. Rimbault Dibdin at the Walker Art Gallery. The exhibition will include pictures and works of art by Liverpool artists of all periods, a collection of the famous pictures to which the Liverpool Academy's annual prizes were awarded, and a collection of portraits of Liverpool artists. The committee is anxious to obtain loans of suitable works, of copies of old Liverpool Academy catalogues, and of portraits of artists. It will be glad also of any information concerning the present ownership of works by Liverpool men and of any biographical notes of interest.

GIFTS TO THE ART GALLERY, NEWCASTLE.—A gift of considerable importance has recently been made to the permanent collection of the Laing Art Gallery by Sir Gainsford Bruce, D.C.L., and Mr. John Bruce. It consists of a series of fifty-eight original drawings, forming an accurate representation of the Roman Wall as it existed some fifty-eight years ago. These drawings were executed by Henry Burdon Richardson and Charles Richardson (sons of Thomas Miles Richardson, senior), under the direction of the late Dr. John Collingwood Bruce; and are at present included in the Richardson exhibition, which was formed for the purpose of recording the works of this talented local family.

CHESTER MUSEUM MEETING.—Mr. F. W. Longbottom, president of the Chester Society of Natural Science, has issued a circular inviting attendance at a conference to be held in Chester on Saturday afternoon, September 22nd. In this circular he calls it a "conference of members of the Museums Association and others interested," a statement erroneous and misleading, for the Museums Association has nothing whatever to do with the conference, which is purely a local one.

NEW BATHS AND MUSEUM FOR BATTERSEA.—Without any formal ceremony, the first part of the new baths, museum, and branch library in Plough-road, Battersea, was opened to the public early this month. The new building,

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when completely furnished, will include a museum devoted to local prints, curiosities, &c., of which a large number are already in the possession of the library committee; a large and well-filled reading room for children; a recreation room in which there will be billiard and bagatelle tables, chess, dominoes, and draughts; a gymnasium for youths; and a number of slipper baths for both sexes at reduced fees.

PROLETARIAN ACUMEN.—A Gloucestershire labourer on a day's visit to Bristol recently saw and admired the outside of the art gallery recently presented to the city by Lord Winterstoke. On inquiring of a passer-by, he was surprised to hear that the public was admitted free of charge. With some suspicion he ventured up the wide staircase and passed through one of the turnstiles. "Hand over your walking-stick," said an official charged to take custody of such things. But the labourer turned to leave. Said he, "Not I. I thought there was some trick about coming in this 'ere place free."

WILBERFORCE MUSEUM, HULL.—Wilberforce House, a fine example of early renaissance architecture, built about 1630, in which William Wilberforce, the statesman, was born in 1759, has been purchased by private subscription, and handed over to the corporation of Hull. It was opened to the public last month, and will be maintained as a museum specially devoted to the exhibition of relics and other objects related to the Wilberforce family. The museum is in the charge of Mr. Thos. Sheppard, F.G.S., curator.

A LORD MAYOR'S CONFESSION.—There were nearly a thousand visitors at the private view of the Autumn Exhibition in the Walker Art Gallery, Liverpool, and every one agreed that although the pictures are 230 fewer in number this year the exhibition has gained in attractiveness by the determination of the hanging committee to set a high standard of merit. In formally opening the exhibition the Lord Mayor of Liverpool (Alderman Joseph Ball) confessed that he was a sadder and wiser man than when some years ago he was so ill-advised as to lead the opposition which prevented the city council from purchasing for their permanent collection Lord Leighton's "Captive Andromache," which now adorns the Manchester Art Collection.

THE GOSPEL OF RECREATION.—In a letter to *The Times*, Mr. Jonathan Hutchinson makes some interesting observa-

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tions on museums and holidays. In his letter he says :— " May I be permitted to take this opportunity to urge a practical suggestion as to how the holiday-taking which has become already a characteristic of our age may be made more helpful towards social advancement ? It is that the centres to which summer visitors are now attracted in such numbers should make arrangements to afford them intelligent occupation and entertainment. Briefly, I would establish at all such places on a large scale an educational museum. Under that name is understood, not the old-fashioned collection of fossils and stuffed animals, but a large exhibition building in which should be displayed with frequent changes specimens, models, portraits, pictures, anything and everything the ocular inspection of which can be made instructive and interesting. Such collections would represent in little our National Gallery, British Portrait Gallery, the several departments of the British Museum, and all that fascinates us at South Kensington. The main difference would be that copies and models would substitute originals, whilst there ought to be secured great advantages in respect to more space, absence of crowding, and better light. Leisurely inspection and repeated visits should be encouraged by all suitable means, such as seats, refreshments, &c., and with each should be a small reference library and reading room. I have before me statistics of the museums of the United Kingdom, which have been recently collected* and published in the *Museums Journal* by its able editor, Mr. E. Howarth. The report for the Kingdom as a whole is far from satisfactory, but for our holiday resorts it is lamentable. Not any one of those at the seaside have museums in the least approaching the character which I have indicated. But very few have any museum at all. Yet surely it is at such places that such institutions ought to be found. There people are at leisure, and often, as you have pointed out, in dire need of some object of interest. In London but few residents ever visit the magnificent metropolitan museums. They are too busy. During the seaside holiday on a rainy day the museum might have a chance, and possibly an insight might be then gained which would subsequently incite to further pursuits. One word as to the financial aspect of such undertakings, and I will not further trespass on your space. It is essential that the arrangements for such exhibitions should have abundant

[* The statistics for the Museums Directory were chiefly collected by Mr. H. M. Platnauer.]

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space, but they need not cost much in architecture. Roomy, substantial sheds with top light only would well serve the purpose, and where building regulations permit of it wood is the best material. There should be a small charge for admission, and I am much mistaken if under good management there would be any annual loss. If there were, however, it would be covered by the increased attractions of the town. I am not, however, concerned so much to advocate the scheme as a means of profit as to insist that it would prove of great usefulness in an educational sense that it ought to take a foremost place in the new 'Gospel of Recreation.' "

ABROAD.

APPOINTMENT.—Dr. R. Heymons, professor of zoology in the Forestry School at Münster, Westphalia, has been appointed curator in the Museum für Naturkunde, Berlin.

APPOINTMENT.—Dr. A. G. Ruthven of the American Museum of Natural History has been appointed curator of the museum of the University of Michigan.

APPOINTMENT.—Mr. William Lutley Sclater, formerly director of the South African Museum, Cape Town, has accepted the directorship of the Colorado Museum, Colorado Springs, U.S.A.

APPOINTMENTS.—Dr. Vanhoeffen has been appointed curator in the Zoological Museum, Berlin, in succession to Professor Reichenow, who has become assistant-director. At the College of Charleston Museum, S.C., three honorary curators have been elected by the trustees; to the department of minerals, rocks and invertebrate fossils, Professor Daniel S. Martin, of Brooklyn, N.Y.; of shells, Mr. Wm. G. Mazyckm, of Charleston, S.C.; of birds, Mr. Arthur T. Wayne, of Mt. Pleasant, S.C.

BERLIN, INSTITUT FÜR MEERESKUNDE.—In connection with this institute an oceanographical museum was opened on 5th March, in the presence of the Emperor and the Prince of Monaco. The first of the four sections into which it is divided comprises a collection of objects relating to the imperial navy; the second, a popular and historical collection showing the progress of navigation; the third, a collection of instruments used in the study of the ocean and its contents; and the fourth illustrates the biology of the ocean and the fisheries, with examples of the products of

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economic value. The museum owes its origin to the late Baron von Richthofen, who died just five months before its formal opening.

ART BEQUEST TO BERLIN.—The picture by Reynolds which Mr. Alfred Beit has bequeathed to the Berlin Museum is the three-quarter length of Mrs. Charles Boone and child, 50in. by 40in., painted in 1774, at a cost of fifty guineas. She was the wife of Governor Boone, of South Carolina, who was M.P. for Castle Rising in 1765. It was lent by Mr. T. Colleton Garth to the British Institution in 1865, and again to the Old Masters in 1904, and it is considered to be a fine example of Reynolds. The bronze statuette of Hercules, by Pollainolo, which Mr. Beit also bequeathed to Berlin, was at the Old Masters in 1904. A similar work attributed to the same sculptor is in the collection of Mr. Pierpont Morgan. At the Bardini sale of 1903 it realised £6,000.

A MUSEUM OF ELECTRICITY FOR BRUSSELS.—Mr. R. Goldschmidt of Brussels has presented to that city a laboratory museum intended to contain all kinds of electric models and appliances, which may be freely handled for study and experiment. One room will contain machines connected with magnetism, electricty, and chemical reaction. In a second room the laws of electricity will be demonstrated. In a circular gallery are to be exhibited machines of all sorts, lamps, bells, agricultural and dairy implements, all connected with the electric supply, as well as various telegraphic and telephone offices. Another hall will contain motors and dynamos, all in working order. Finally, there will be reading rooms in which all the latest publications on physical science can be consulted. The museum is to be opened in October.

STIBBERT COLLECTION: GIFT DECLINED BY ENGLAND.—It is announced officially that "the Government have not been able to accept the collection at Florence offered to the nation by the late Mr. Stibbert, owing to certain conditions imposed by the terms of the legacy. Under the will the bequest will therefore pass to the Commune of Florence, and it will be open to the public on the same terms and preserved in the same manner as if it had been held by the British nation." Particulars of this bequest, with a brief description of the collection, were published in the *Journal*, vol. 5, pp. 351-2.

NEW MUSEUM FOR NEW YORK.—The American Numismatic and Archæological Society has under consideration plans for a museum to be built on Audubon Park Terrace,

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155th Street, west of Broadway. The building is to be of concrete, 39.8 feet front and 63.3 feet deep, and to cost 55,000 dollars.

UNIVERSITY OF CHICAGO.—Mr. John D. Rockefeller has presented to this university the large and valuable collection of fossils and minerals made by James Hall, state geologist of New York for over fifty years.

AMERICAN MUSEUM OF NATURAL HISTORY.—Dr. A. G. Ruthven has been spending the summer in Texas, New Mexico, and Arizona, collecting reptiles and studying their field relations for this museum, which has also had three expeditions in the field this season in connection with the department of vertebrate palæontology: Mr. Barnum Brown continues his search for dinosaurs in the Cretaceous beds of Montana, Mr. Walter Granger for fossil mammals in the Eocene formations of Wyoming, while Mr. Albert Thomson explores the later Tertiary formations of South Dakota.

EXHIBITED VERTEBRATE FOSSILS AT U.S. NATIONAL MUSEUM.—In the proceedings of the U.S. National Museum, Vol. XXX, page 607-611, pls. xxx-xxxv, Charles W. Gilmore gives "Notes on some recent additions to the exhibition series of vertebrate fossils." The first object described by him is a skeleton of *Rhamphorhynchus Gemmingi*, which was specially obtained for the museum exhibit at the Louisiana Purchase Exposition. It comes from the quarries of lithographic limestone at Eichstatt, Germany. The next is the skull of *Triceratops calicornis*, followed by the skull of *Diceratops Hatcheri*. The last is a mounted skeleton of an adult female mastodon, *Mammut americanum*, found in 1901 in a peat-swamp in Michigan. The skeleton was well preserved, but it is noted as a curious point that all the leg-bones were missing, except those of the right fore-limb. Those parts have been restored in plaster, with the exception of the left hind limb, which belongs to an animal of about the same size and proportions from Missouri. Excellent photographs of all these objects accompany the paper.

MEXICAN POTTERY.—One of the most interesting contributions to the history of the handicrafts that has been made for a long time is due to Dr. Edwin Atlee Barber, the curator of the Pennsylvania Museum. He is already a great authority on American pottery of every kind, and has lately been pursuing his researches into that of Mexico. He has

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discovered that majolica has been made at Puebla almost continuously since about the year 1 00, when it was introduced to that place by the Dominicans, who imported workmen from Talavera. At one time, says Dr. Barber, more than a score of potteries were in operation at Puebla. The old pieces are decorative in form, repeating Spanish and Italian forms and patterns, but often with strong leanings towards Oriental ornament. Especially is there a decided tendency to Persian and Chinese influences, and some have even Chinese figures with pigtails complete. This branch of ceramics is, at all events, a new and interesting one for the collector. A full account of it will shortly be published in a Pennsylvania Museum handbook.

Correspondence.

To the Editor of *The Museums Journal.*

AN EXPLANATION.

I desire to explain—what I thought was quite obvious—that the instances mentioned on pages 8 and 9 of my presidential address include examples of good as well as, what appears to me, inadequate preparation for museum work; that, as is explicitly stated, I am not criticising "the manner in which these gentlemen discharge their duties," but the method—or want of it—adopted by governing bodies in making their selections; and also that the letters at the head of the paragraphs are not the initials of those referred to but merely alphabetic signs taken at random. Nothing was further from my intention than to criticise adversely the work of my professional brethren, and I am extremely sorry if anyone has been pained by a mistaken interpretation of my words.

My friend, Mr. F. W. Rudler, reminds me that to the list of qualifications of a Curator (pages 11, 12) should be added the ability to give good popular lectures and demonstrations.

WM. E. HOYLE.

The Manchester Museum,
September 1st, 1906.

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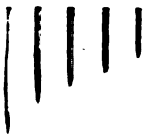

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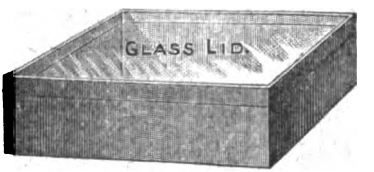

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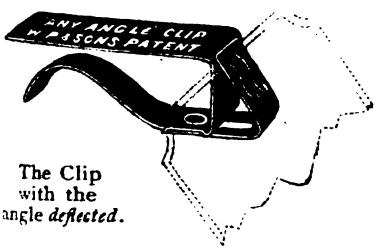

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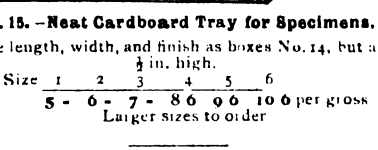

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*

ASSISTED BY

W. E. HOYLE, M.A., D.SC., & F. A. BATHER, M.A., D.SC., in ENGLAND;
A. B. MEYER, M.D., GERMANY; F. A. LUCAS, UNITED STATES
BERNARD H. WOODWARD, F.G.S., AUSTRALIA;
W. L. SCLATER, M.A., F.Z.S., SOUTH AFRICA.

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THE MUSEUMS JOURNAL.

Vol. 6. *December, 1906.* *No. 6.*

How to Promote Interest in Museum Collections.

By H. CONWENTZ, Director of the Westprussian Provincial Museum, Danzig.

With seven figures.

[Read at the Bristol Conference, 1906.]

ONE of the chief objects of museums in general is not only to increase their collections by occasional donations and purchases but to complete and perfect them in a well-organised way. The great museums of London, Paris, Vienna, Berlin and other capitals of course have a more or less cosmopolitan character; the national productions however may receive special consideration. Above all it is the duty of provincial and city museums to exhibit the productions of nature and art of their own neighbourhood. It is by no means necessary that every little local museum should aspire to form a general collection; it would be preferable to have a local collection and to strive as much as possible to make it complete. For that purpose we cannot do without a well-organised propaganda. I shall not undertake to discuss the enlargement of the collections of museums of art, which have nothing to do with my studies and general work, but I shall rather consider natural history museums and prehistoric museums.

In the first place it is peremptory that a museum curator should visit all parts of his district, from time to time, in order to become thoroughly acquainted with it and to keep in constant touch with the people. For this purpose suitable persons, who would undertake the honorary office of a correspondent, should be chosen in all parts of the district.

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Their duty would be to inform the museum of any rare observations and discoveries, *f.i.* of remarkable rocks, living and fossil plants and animals, prehistoric remains, etc. According to circumstances these correspondents should first make small collections which should be inspected by the curator or another museum official on his journeys, or they should send the objects direct to the museum. As an acknowledgment of such services the museum may bestow on these voluntary collaborators a diploma, which may be simple or elaborate. Fig. 1 shows the diploma given to the correspondents of the Westprussian Provincial museum, signed by the trustees and by the director of the museum. It is artistically designed, and some correspondents have put it under glass and have made use of it as wall decoration. As to the persons fit to be correspondents they may be chosen among different professions; some teacher, clergyman, physician, chemist or any private person might be fitted for and ready to accept that office. Above all it is desirable that gradually a kind of network, consisting of correspondents and observers, should be spread over the whole district of the museum.

Besides these journeys of the museum officials, inspections by scientific emissaries would be required in many cases. If for example the characteristic flora or fauna of a distinct part of the territory is not represented in the collections of the museum, and if at that locality nobody is able to investigate and to collect such plants or animals, a specialist should be sent there by the museum.

Moreover the Government and other authorities should be interested by the curator and induced to request that all discoveries made in the country during road making or any such occasion should be notified to the museum. The workmen may be rewarded by small sums given by the museum.

In the collections, of course, the name of the donor is to be made known on the label in a proper way. Also tablets of stone or metal may be erected, mentioning the names of those who have made especially valuable gifts.

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Fig. 1.—Diploma given to the Correspondents of the Westprussian Provincial Museum. ($\frac{1}{3}$ nat. size.)

Fig. 2 represents a marble tablet with the names of deceased gentlemen who have given large collections to the Westprussian museum; the tablet is fixed on a wall of an exhibition room. In the British museum, in the National gallery and in other English museums, mostly near the

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entrance, large tablets of metal are exhibited containing the names of donors and sometimes also the sums they have given to the museum. In other cases the bust or the portrait of a distinguished donor might be placed in the room containing his collection.

The Swedish Academy of Sciences gives a silver medal with the portrait of Linné to those who have enriched the collections of the Natural History museum in an extraordinary manner.

Fig. 2.—Marble Tablet, with the names of Benefactors, in the Westprussian Provincial Museum. ($\frac{1}{15}$ nat. size.)

In rare cases it may be advisable to have a plaque or a medal with the portrait of the donor made and given to him. Fig 3 is the reverse of a gold medal with a view of the Marienburg presented to Dr. Jaquet by the society for the restoration and decoration of that old castle which has received from him a very rich collection of coins. The obverse shows the portrait of the donor. The Branden-

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burg Provincial museum gives to donors a silver or gold badge with an individual dedication (Fig. 4, 5), and other instances might be mentioned. At all events the interest in museums will spread more and more among all classes of the population if they see that donors are thus honoured and distinguished.

Fig. 3.—Reverse of a Golden Medal presented to a Donor by the Marienburg Society. (nat. size.)

Keeping the museums open also on Sunday in the afternoon and conducting the visitors through the collections, as was first done in England I believe in a very liberal way, would much contribute to awaken and promote the interest in the objects. It is to be expected that those people who get to know the collections in this way will try to enrich them with other objects.

Another means of spreading interest are lectures, therefore there should be a lecture-room in every museum. Besides, it is desirable that lectures should be delivered by the curator and other museum officials also in other places in the district, either to associations of a different kind or to meetings of teachers and others. According to my own knowledge the lectures given by museum officials for teachers especially, are of great importance in more than one respect. Since 1887, I have given lectures in which some part of the natural history or prehistory of the district in which the

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meeting took place was explained by objects of the museum, by pictures and maps. By these and other means the interest of the teachers has been aroused, and the Provincial museum owes to them a considerable portion of its collections. Sometimes there is an opportunity of delivering such lectures in a meeting which is also attended by the above-mentioned authorities, particularly by the educational authorities, whereby these gentlemen also may become interested in the museum.

Fig. 4 and 5.—Obverse and Reverse Badge given to a Donor by the Brandenburg Provincial Museum. (nat. size.)

Further the publication and distribution of drawings or photographs of special objects are appropriate for promoting interest. Some museums have issued post cards with views of interesting plants, animals, or prehistoric remains. There are, for example, cards with the picture of a face-urn or of the subfossil fruit of water nut (Fig. 6), published by the Westprussian Provincial museum. If in the course of time there should be a need for knowing more about the existence of a certain object, a small handbill with a figure might be published in each particular case. To illustrate this:

There existed formerly in the province of Westprussia (which has a museum of Natural History and Prehistory under my care) an interesting waterplant (*Trapa natans*),

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Westpreußisches Provinzial-Museum.
DANZIG, den
Frucht der Wassernuß (Trapa natans), einer im Schwinden begriffenen Pflanzenart, welche früher auch in Westpreußen lebte, jetzt aber hier und im Nachbargebiet ausgestorben ist. Subfossile Reste kommen in tieferen Lagen des Torfs vor und werden bisweilen beim Torfstechen, Grabenziehen usw. angetroffen. Jeder Fund der Art ist von wissenschaftlichem Interesse und daher freundlichst bald dem Provinzial-Museum in Danzig, Langemarkt 24, mitzuteilen.

Fig. 6.—Postcard with a view of the subfossil fruit of the water-nut (*Trapa natans*), which is dying out. Issued by the Westprussian Provincial Museum. (Nearly ⅔ nat. size).

which is now extinct there. *A priori* it was supposed that sub-fossil remains of it might be found in peat mosses. Therefore the museum distributed little handbills with an illustration and description of the fruits, urging people to search for possible remains. This paper was very widely circulated and was also reprinted in several newspapers. The result was that in the course of a few years in more than 20 different localities in Westprussia sub-fossil fruits of the *Trapa* were found and sent to the museum. At other times the Danzig museum has distributed pamphlets with figures of rare amphibious animals, reptiles, birds, etc. In this way certain species first became known in that province and specimens were sent to the museum.

Then, by wall diagrams the interest in natural history and prehistoric collections may be promoted. Such diagrams, on which prehistoric objects are represented in colours, were designed and published by the Westprussian Provincial museum*. These plates would not do for the

* Vorgeschichtliche Wandtafeln für Westpreussen. I-VI. Entworfen im Westpreussischen Provinzial Museum. III. Auflage, Berlin, 1899.

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whole of Germany or for the whole Prussian monarchy, but are only appropriate to that province where the objects depicted are found, which forms the sphere of work for the museum. This publication consists of six sheets and contains all prehistoric periods of which remains are found in the province and are represented in the provincial museum.

Plate I.—Stone age.

Plate II.—Bronze age, earlier and later period.

Plate III.—Bronze age, latest period, Hallstatt (Fig. 7).

Plate IV.—Iron age, Tene period.

Plate V.—Iron age, Roman period.

Plate VI.—Iron age, Arabian period.

Each of these sheets contains exact pictures of characteristic remains of that period in the Westprussian territory. Besides, each plate shows at the bottom a view of a dwelling-place or burial-place. Underneath there is a short text referring to the different figures on the plate, and giving a sketch of the state of culture of that period. Finally, each print contains the request that all existing specimens of that kind may speedily be notified to the Danzig museum.

Fig. 7 is a reduction of plate III. and on the opposite page the text of the same plate is reproduced.

In the district of the museum 1,500 series (*i.e.*, 9,000 sheets) of these plates of the prehistoric times of Westprussia were issued, chiefly to schools, where they form at the same time a wall decoration of the class-room. These plates were also hung up in town halls and government buildings. Moreover the plates were made use of and explained by the museum officials, when they gave lectures on their journeys. Besides, they were made the object of discussion at teachers' meetings. So these plates proved an extraordinary help in promoting the interest in the prehistoric collections, and especially in the first years after the issue a great many objects were sent to the museum. Later, similar publications have been prepared in other parts of Germany and partly issued. For some years the prehistoric plates of Westprussia have been out of print.

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Vorgeschichtliche Wandtafeln für Westpreussen. III.
Entworfen im Westpreussischen Provinzial-Museum.
Bronzezeit: Jüngste Bronzezeit (Hallstatt).
Alle Funde der Art sind aufzuheben und vor Beschädigung zu schützen.

Fig. 7.—Reduction of Plate III. of the Prehistoric Wall Diagrams for Westprussia. ($\frac{1}{8}$ nat. size.)

In a similar way, of course, natural history plates might be printed and published by museums, for promoting the interest in geological, botanical, and zoological collections. Indeed the idea of publishing such plates to serve the purpose of the museum may be used in different directions.

To-day, advertisfng is well organised and widely spread, there is no branch of public life which can omit it. In

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BRONZE AGE—LATEST PERIOD (HALLSTATT).

The Hallstatt Period (so-called from the famous locality near Hallstatt), spreading right over West Prussia, forms the latest period of the Bronze Age. At this time bronze objects were still predominant, and the accompanying iron objects are for the most part only imitations of them. It was customary to burn the bodies with their ornaments, to collect the cremated remains together in vessels of clay, seldom of bronze (2) and to lay them aside in underground stone-cases (1), which now and then contain also accompanying shell- or bowl-shaped vessels (3, 4). From the additional gifts and the ornamentation of the urns one is able to gather some idea of the costume of that period. The occurrence of imitations of the face and ears (5, 6, 8, 9) is noteworthy, also occasionally the latter alone (7), with rich ornaments in the form of rings, beads (6-8) and cowry-necklets (7). In some cases the necks of these *face-urns* are enclosed by a metal-ring (8), in others a typical imitation of a ring-like neck ornament occurs (6). On urn 9 are represented in relief a pair of needles and a short sword, on other vessels are found incised drawings of animals, riders (10) waggons, etc. Among the burnt bones, occur bronze (11, 12) and iron needles (13), various portions of ringed neck-collars (14), pendants (15), ringed (16), spiral (17), and looped armlets (18), tweezers (19), etc., of bronze. Without connection with the stone-cases are also found two-edged swords with ornamented handles (20), and so on.

Text of plate III. of the Prehistoric Wall Diagrams for Westprussia.

Germany also a provincial museum, *i.e.*, a museum belonging to a provincial government, has published bills with the view of the museum building and a short notice of the time the collections may be seen. These bills are put up on steam-boats, at stations and other localities in the country. No doubt, by these placards people's thoughts are directed to the museum, and in consequence men having any objects of natural history or prehistoric interest are likely to offer them.

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As pictures, plates and handbills, also larger prints are of great importance for promoting the interest in museum collections. In the first place an annual report should be published by every museum. As to provincial and city museums it would be best if the report could contain not only a list of all gifts and purchases of the past year, but a concise statement of the chief progress of the geological, botanical, zoological and prehistoric investigations, with special regard to the acquisitions of the museum during the past year. The Westprussian Provincial museum at Danzig publishes such annual reports with illustrations of the most interesting objects*. About 400 of these prints are freely distributed every year, not only to all donors, but also to the correspondents of the museum, to the authorities, superintendents of schools, teachers, farmers, etc., in the country. It is remarkable, that nearly always shortly after the issue of a report, numerous new gifts flow into the museum.

Moreover, it is desirable that distinct groups or special objects in the collections should be investigated and the results published in monographs, which may be distributed, to interested correspondents of the museum. Some museums are in the habit of distributing such treatises or transactions in numbers without restriction.

Museums can help schools and teachers, not only by providing them with plates and prints, but also in other ways, and in doing so oblige them and win their interest in museum collections. Every museum can dispose of a number of superflous objects; these might be given to schools and be of great use there. Also mutual relations have been formed between the Westprussian museum and the teachers by their sending newly killed birds or other animals, which are prepared gratis in the museum and then sent back to the school.

* Amtliche Berichte über die Verwaltung der naturhistorischen, archæologischen und ethnologischen Sammlungen des Westpreussischen Provinzial Museums für die Jahre 1880 bis 1905. I-XXVI. Mit Abbildungen. Danzig 1881-1906.

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I am far from supposing that I have told anything new, on the contrary I think that nearly all these things have been already known and tried in England. But, perhaps, it is not quite without interest to sum up the different means which help to increase the collections of natural history and prehistoric museums. These different means and ways, of course, cannot be employed by every museum and are not available in every case; it is rather the question of the curator finding out the right means in each single instance. Here I have been above all anxious to show and explain the prehistoric plates, which perhaps may not yet be generally known in this country.*

If the above-mentioned and other points of view are generally acknowledged, the natural history and prehistoric museums will become, not only a headquarters for collections, but also a main support for a systematic exploration of the district. It is true, that in countries of such old and high culture as Great Britain and Ireland, this will not be necessary to such an extent as in many other less explored countries of the continent. Nevertheless, there, as everywhere else, there are some localities which might still be more fully explored for museum collections. If only one or other of the ideas which I have expressed and tried to illustrate has been of interest the purpose of this paper will have been fulfilled.

Children and the Cult of the Beautiful.

By Beatrice V. Vernon.

THE Art museum in Ancoats has for many years given the people of a working-class neighbourhood an opportunity of learning something of the beauty of the world of nature and of art, from which the conditions of their lives have to a great extent shut them out.

* It appeared in the discussion that followed the lecture that this kind of plates was not known to the members present. Wishes were expressed that an effort should be made to publish similar plates in England.

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It contains pictures of trees and flowers, of animals, birds and insects; pictures of other peoples and other lands; pictures of the beautiful country to be seen near Manchester or in the English lake district; pictures and examples of crafts carried to perfection. Its mission to the children is perhaps most valuable—for they are allowed to visit the museum in their school-time for lessons on the pictures. Not only is the interest of good illustration thus added to their school subjects, such as plant life, animal life, history, geography; but an interest in pictures for their own sake is aroused by special lessons given on copies of pictures by famous artists.

I would have no subject taught without pictures which can possibly be illustrated. Their immense influence upon a child's mind can hardly be exaggerated. Older people, who have had a wider experience, can understand a description in words better than a child can—a picture of the scene itself has for a child an absorbing attraction. In my own experience, children have remembered and explained every detail of a picture upon which they had had a lesson two years before, and have reminded the teacher of points she had forgotten to touch upon.

The picture lessons at the museum are given with the hope of arousing in the children a love of pictures and a desire to understand them; a love of the plants and animals whose names they learn and in whose lives they are ready to show the most eager interest; a desire to visit the beautiful scenery represented.

Perhaps I can make my meaning clearer by giving some account of one or two of these lessons.

An engraving of Briton Riviere's "Daniel" is extremely popular with the children of Ancoats.

As the basis of the picture teaching is to let the children find out for themselves, the lesson is founded on questions. "What makes you think Daniel is not frightened?" "Would you be frightened in a den with seven lions?" "Why does that big lion hang his head down?" "When do children hang their heads so?" Bit by bit they ex-

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plain—discovering it all for themselves with the help of the questions—that Daniel is an old man, and therefore handicapped by declining powers; that his hands are bound, and yet that he is not afraid, for he looks quietly at the lions, and does not even set his back to the wall. Each one of the fierce beasts is examined separately; one hangs his head, another shrinks back as he gazes into the old man's face, another fawns upon him, another pushes her way desperately to the back to get away from the quiet eyes. Those which look bravest are at the back. It is easy to be brave when others stand between you and what you fear. By this time the teacher is contending with a forest of waving hands and exclamations of "Please, miss!" from eager lips. Then they find out that it is not lack of hunger that keeps the lions back—the bones lying on the floor have been returned to again and again, and have been licked till they are smooth and polished. Then they look at Daniel's robe and at the sculptures on the wall of the den, and are told something of the great wicked city in which Daniel was held captive; they are shown a cast of an Assyrian bas-relief in which the king, out hunting, thrusts his spear down the throat of a lion which springs at his horse; they are told of the sculptures and ancient books of baked clay which have survived through fire and water, and which tell us more of the warlike nation which founded the city of Babylon.

Thus the great artist has told the story to children, and they have been shown the way into a new country—they have learnt that in looking at a picture both the mind and the eyes must be used—and used well.

Two woodcuts by Alfred Rethel, "Death the Friend" and "Death the Enemy," are also favourites. In the first of these, death, represented by a skeleton whose ghastliness is hidden by the heavy folds of a monk's gown, is tolling out the last moments of an old man's life. The weary figure to whom the message of death brings rest and peace, after a life well-spent, sits by the open window in the high belfry of a church, while the setting sun, symbolic

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of the evening of man's life, casts a soft glow over the peaceful landscape. Every detail is eagerly discussed by the children—why death has no terrors for the old man; what has been the occupation of his life; how the bird perching on the window sill shows how peaceful is his chamber—high above the noise and bustle of the restless life below. On the table is his bible, open at the place where he left off reading; above it, the crucifix. From the windows are seen the soaring pinnacles of Gothic symbolism which lead the thoughts upwards to heaven. That side of death which is turned to the old man is bathed in sunlight, the side towards us in shadow; sunlight for the freed spirit, shadows for us. Upon the old man's hat is a shell, and a similar shell is worn by death. A little boy says eagerly that in a play called "Romeo and Juliet," Romeo wore a fancy dress with just such a shell. Then they learn how the shell was a badge of pilgrimage, and try to guess why death should be represented as a pilgrim.

There is so much symbolism in this picture that many people would consider it unlikely to interest children. It was taken as the subject of this lesson simply because the children so often asked about it, and their attention never flagged.

Lessons are given on other pictures more directly connected with nature study work done in the schools. The system of teaching is always the same—the children look at the pictures for themselves and describe every detail—then they try to find out the reasons for these. What is the use of the squirrel's bushy tail, and of the rabbit's short one? Why do they stick up instead of hanging down like most tails? Why does the beaver have a web between his toes? Why do the children have no such web? If they could have a pair of wings granted them by a fairy godmother, would they have ostrich feathers or the quills of the eagle—and why? If some choose the pretty ostrich feathers, the others laugh at them, "Oh—you couldn't fly with your wings!" Sometimes the teacher is worsted. After giving the date of the first Roman invasion of Britain,

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she asked cunningly how they knew that the Romans could not have been christians. "Because they were so fond of fighting!" was the very reasonable reply; and when, after an explanation of the classification of animals, she asked why the tiger and the rabbit were not put in the same class, "Because the tiger would eat the rabbit"—was the response!

The children thus gain an interest in animal life which may develop later into a study of and love for wild life in the country. The museum lessons are supplemented by visits to the country and also to Belle Vue Zoological Gardens, Manchester.

To impress what they have seen still more strongly upon their minds, they generally write essays from memory. These sometimes contain unexpected statements. A brief but graphic description ran as follows:—"The tortoise is a shell-fish, and leads a slow and solemn life." Another gave a concise account of the theory of natural selection. "Long ago elephants grew their hair long. Those which grew it longest were expected to live a tidy while." The life of the hare was simply summed up. "The hare's habits is dodging. Its means of defence is by running away." The hermit crab was described as living in a shell "so that it could lead a solitary and good life." Otherwise—why a hermit? "The parrot," said one, after a visit to Belle Vue, "is a very clever bird. It can talk like a christian." (It might be observed that the remarks of some of the Belle Vue parrots were extremely unlike those of christians!) A lesson on the course of a river, illustrated by pictures and by clay modelling of mountainous country, was given after a casual remark in one essay. "England is a very wet country," observed the essayist, "so we have to have *watersheds*." "The daisy," declared a little girl, who was more familiar with man's handiwork than with nature, "has a large number of little flowers which are placed together very evenly, as though done by hand."

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The visits to the country on Saturday afternoons supplement the work done in the museum, by enabling the children to see for themselves something of the formation of rocks and hills, of the work of rivers, of the lives of the plants and creatures which they have already learnt to recognise by the help of the pictures in the museum.

A Museum Label.

WORCESTER PORCELAIN.

THE manufacture of porcelain was commenced at Worcester in 1751 under the management of a company, of which DR. JOHN WALL was the director. This company was dissolved in 1782 and the works bought by MR. T. FLIGHT. Ten years later MR. BARR was taken into partnership and the firm became FLIGHT & BARR. In 1782, ROBERT CHAMBERLAIN, who had been the principal decorator under DR. WALL, started an opposition factory, and it is from this factory, in which FLIGHT & BARR were merged in 1840, that the present Royal Worcester factory sprung. King George III. gave the works great encouragement and the prefix *Royal* was adopted by permission.

The earlier productions were after the style of the Chinese Porcelain decorated in blue and white, then the more brilliant colours of the Japanese, and later a rich decoration with much gold.

In 1756 when the enamel works at Battersea were closed, ROBERT HANCOCK came to Worcester, and introduced the methods of transferring impressions of line engravings on the porcelain, a method discovered about 1750, by SADLER of Liverpool. This transfer printing was by means of impressions from copper plates, transferred from paper to the china.

In 1768 a number of painters from the old factory at Chelsea came to Worcester bringing the secrets of the rich colours and enamels which had made that factory famous,

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These were principally used as grounds with white panels and spaces to receive painted flowers, oriental birds, or figures. The coloured grounds were Powder Blue: a steel shade of blue; "Gros Bleu," now called Royal Blue; Scale Blue, somewhat resembling the scales of a fish; Claret or Crimson; Turquoise Blue; Yellow, and Apple Green.

The most notable fabrique or trade marks on *Old Worcester Porcelain* are:—The open crescent on painted wares; The filled in crescent on printed wares; The crossed swords in imitation of Dresden; The square seal; The letter W.; R.H. (ROBERT HANCOCK. RICHARD HOLDSHIP.) and various workmen's marks, these all being used during the "DOCTOR WALL" period from 1751 to 1783. Later appeared the names "FLIGHT," "CHAMBERLAIN," "FLIGHT & BARR," and "BARR FLIGHT & BARR," or "B.F.B.," sometimes with a crown.

Museum Publications.

Burnley.

The brief report of the hon. secretary of Towneley Hall Art gallery and museum for the year ending March 31, 1906, is satisfactory. At the summer exhibition, which was attended by 91,165 visitors, was exhibited a series of pictures belonging to the International Society of Sculptors, Painters and Gravers. The attendance at the winter exhibition was 30,232; among the objects exhibited were about 100 of Mr. Byron Cooper's pictures illustrating "the Tennyson country," and Mr. Jesse Haworth's collection of 131 proof engravings of Landseer's. During the year, two pictures (by A. Stocks and by E. M. Ward) were presented by Mr. Ford, and Waterhouse's "Destiny" was acquired by purchase. Mr. W. W. Watts, always active on behalf of museums, has kindly advised the committee in the selection of a series of casts.

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Keighley.

We have received a series of Mr. Mosley's useful museum notes, ranging from December, 1905, to May, 1906. They deal with a number of common plants, chiefly compositæ, ranunculacæ, violaceæ, and leguminosæ, and to the notes and descriptions of the plants are added lists of their enemies, both animal and vegetable. There are also a number of useful notes on the lepidoptera, and the commoner forms are grouped according to the places in which they are likely to be found. As Mr. Mosley has thoughtfully printed his notes on one side of the paper only, they can serve as labels, and no doubt will be largely used for this purpose.

Belfast.

Mr. Deane's notes in the *Belfast Evening Telegraph* have been issued as a penny pamphlet entitled "Quarterly Notes" (II.). This constitutes a useful little handbook for visitors to the museum. It contains a descriptive catalogue of enamels and of Peruvian pottery (the latter illustrated by a plate), notes on bacteria and bacterial treatment of sewage, on wild flowers, on some sepia drawings by Molloy (added to the collections) and on a recently acquired baby alligator. The notes are written in a clear and simple style, and are well adapted for the ordinary museum visitor.

Rochdale.

The 35th annual report of the public libraries, art gallery, and museum committee is mainly devoted to library matter. It contains, however, a table of attendances at the art gallery and museum of the last three years, a list of donations, loans and purchases, and a list of lectures. From the table of attendance, which is drawn up carefully and in much detail, it seems that the number of visitors in 1905-6 shows a marked increase on that of 1904-5, but a decrease when compared with 1903-4. Five special exhibitions have been held, and the attendance at these has ranged from over 5,000 to over 12,000.

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Worcester.

The report on the museum and art gallery for 1904-5 shows that the work of arrangement and education, so well begun in Worcester, is carried on as zealously and successfully as ever. In dealing with the foreign shells—which have been thoroughly overhauled, re-arranged, and re-mounted—Mr. Edwards has adopted the ingenious plan of cutting up two volumes of the Cambridge Natural History for labels. The members of the Naturalists' Club, headed by Mr. Carleton Rea, have kept up a good supply of wild flowers and fungi for exhibition. In addition to this and much other museum work, "Nature study" lectures to children from the elementary schools have been continued, and the curator has prepared a two years' course of forty lectures. Three successful exhibitions have been held in the art gallery, and a spring and summer exhibition (April 2 to August 26), attended by 12,684 people, an autumn exhibition (September 19, 1904, to January 2, 1905), at which there were 9,700 visitors, and an exhibition of students' work (February 2 to April 6), visited by 5,051 persons.

Haslemere.

The *Museum Gazette* for June, 1906 (No. 2) opens with a short description, illustrated by a frontispiece of the "history room." This is a gallery arranged to give a general view of history on the "space-for-time" method from 2000 B.C. to the present day. Among various other interesting articles in this number we may call special attention to the use of "wall-fish" (*Helix aspersa*) as an article of food, on outgrowths and appendages, and an excellent description (illustrated) of British snakes.

Cambridge

The report of the museums and lecture rooms syndicate begins with sad plaints from the professors of anatomy, physiology, pathology, and chemistry, all asking for space or appliances, and the syndicate has to bewail the lack of response to its plea for a department of agriculture. But it is gratifying to learn that numerous additions have been

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made to the collections, and that the year's accounts show a balance in favour of the maintenance fund of £139 16s. 3d. In the botanical museum a great deal has been done in the exhibition, mounting, and labelling of specimens. Prof. Henslow's collection of fibres and Sir Charles Bunbury's collection of seeds have been overhauled and arranged. The zoological collections have been largely increased by many acquisitions; among them, a series of skulls and horns, obtained by Dr. S. F. Harmer during his visit to South Africa. Much work has been done in the geological museums, notably in the petrological and economic departments. The latter has been enriched by a series of over 300 building stones, British and foreign, presented by Mr. John Watson.

Reigate.

The proceedings of the Holmesdale Natural History club for the years 1902-5 forms an interesting little volume. It contains a number of papers covering a wide range—botany, zoology, geology, folk-lore, and music. The authors include the Rev. R. Ashington Bullen, Mr. Frisby, Mr. A. E. Harding, Mr. E. S. Salmon, Mr. Crosfield, Mr. Tutt, Miss E. Sargent, and several other competent observers. Not the least interesting item recorded is the establishment of the club's museum in the old town hall at Reigate.

Pietermaritzburg.

The first report of the Natal Government museum (for the year 1904) is a quarto volume of 188 pages, illustrated by 14 plates. The trustees, in a brief introductory report, announce their intention of arranging for the museum to take part in a scheme for technical education. Most of our readers will note with melancholy interest that the trustees state that in this new museum (opened November 30, 1904) the two halls devoted to the mammalia are nearly full, and that the accommodation for the birds is insufficient. The director's report is—as may be expected—largely devoted to a history of the museum and a description of the building. The Natal Society, to which the existence of the museum is

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due, was founded in 1851. In 1879, the society commenced collecting specimens. The collections were increased in 1887 by a gift from the Natal Government of the specimens exhibited in the Colonial exhibition in London. In 1894, a museum hall, 90 feet by 45, was built to accommodate the collections, which had outgrown the room previously rented by the society. A few years later, the Natal Government acceded to the request of the society, and commenced building a government museum in 1902, and in 1903 the present director, Dr. Ernest Warren, was appointed. The museum building is well supplied with laboratories, workshops, offices, store-rooms, spirit shed, macerating shed, etc. But the reader is strongly recommended to peruse the thoroughly illustrated description of the building that is given in the report. The colour of the walls is pale buff; the cases are of iron (except a few small ones, which are of brass), and are ventilated and supplied with cotton wool air filters. The collections include zoology, botany, geology, and ethnology. South African collections are separated from the general ones, and several type series are exhibited. A full page of the report is devoted to facsimile reproductions of the labels used. The objects of the institution are set forth as follows:—"The first aim is that the museum should be an educational force in the colony; the second aim is that the collections should prove of practical utility to the miner and to the agriculturist, and the third aim is that the museum should in time become a centre of scientific research." The latter part of the report (150 pages) consists of catalogues of some of the collections on exhibition at the museum.

General Notes.

AT HOME.

ARTS AND CRAFTS AT BRIGHTON.—The Sussex branch of the Royal Amateur Art Society has recently held a very successful exhibition of arts and crafts at Brighton. The

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objects exhibited in the various branches of the arts were especially good, amongst the most successful being the exhibit of bookplates and bookbindings. As has been the usual course in connection with this exhibition during the last few years a loan annexe had been arranged ; this year the loan consisting of personal relics of Mrs. Fitzherbert, so long connected with Brighton and the Brighton Pavilion, and old Brighton views and portraits chiefly of Mrs. Fitzherbert's period, together with embroidered dresses and toilet accessories of the period. Another noteworthy section was that allotted to old Sheffield plate, nearly 150 separate pieces being exhibited, and comprising typical specimens of the craft lent by private collectors, including coffee-pots, tea-urns of varied shape, taper stands, ewers and salts. A short introduction had been written to the section of the catalogue dealing with the early history and manufacture of Sheffield plate, made more interesting by the reproduction of several of the trade-marks as used by the early makers.

RUBENS CEILING, WHITEHALL, LONDON.—The famous Rubens ceiling in the banqueting hall of Whitehall, now the museum of the Royal United Service Institution, is once more about to undergo restoration. This is one of the finest art treasures of London, but is almost unknown to the great majority of those who pass down Whitehall daily, while many of those who visit the museum fail to notice the ceiling. It was commissioned by Charles I., and the central panel depicts the apotheosis of James I. Rubens received £3,000 and a knighthood for this work, which was carried out in Antwerp—with the assistance, it is said, of Jordaens—though the original sketches were made in this country. The picture has already been four times restored—in the reign of George II., in 1785, in 1837, and about 1850. It is expected that the work of restoration will occupy fully six months, and it is to be carried out under the supervision of the office of works. It was at first thought it might be necessary to close the museum for the purpose, but it has been decided that this need not be, as only a portion of the ceiling will be taken in hand at a time.

HOLMAN HUNT EXHIBITION AT MANCHESTER.—The exhibition of the collected works of Mr. Holman Hunt in the Manchester City art gallery was opened on December 4th, and will remain open till the end of January. The exhibition fills three of the rooms devoted usually to the permanent collection, and is the fullest collection of Holman Hunt's

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pictures that has hitherto been made. It contains eighty pictures in oils and water colours, the earliest painted in 1844.

SALFORD MUSEUM.—An interesting collection of English pottery figures has been deposited on loan by Dr. Frank Falkner and Mr. E. J. Sidebotham in the Salford museum. The collection includes early figures by Dwight; "Salt-glaze" figures, examples by Wheeldon, Woods, Wedgwood, and the various forms classed under the general term, Staffordshire figures.

BEQUEST TO HANCOCK MUSEUM, NEWCASTLE.—Mr. Thomas Thompson, of Winlaton House, Winlaton, Durham, whose will has just been proved, has made the following interesting bequest:—"I bequeath (to) the Hancock Museum of Natural History at Newcastle-upon-Tyne my preserved specimen of the great sedge, or reed warbler (the only one taken in the kingdom), and the two nests under glass shades of the hawfinch (one of which is the first one ever taken in Northumberland, and the other the second taken in Durham); my nest and its case of the reed warbler, taken by me in the Railway Cut near Blaydon about 40 years ago (it was built in a small bed of willows about two or three feet out of water); my specimens of the ivory gull shot off the Tyne, my Great Northern divers, my great crested grebe, my bittern, shot by Sarteex's gamekeeper near Stockfield-on-Tyne, my egret, my red grouse, shot in Weardale by the late Samuel Parker, of Elswick, and the cases (80 or thereabouts in number) of small birds purchased by me from the late Thomas Robson, of Winlaton Hall, and now mostly in the east end of my room, together with the said Thomas Robson's manuscript catalogue thereof. And I desire that the small birds in the above bequest to the said museum shall be kept together in one place, and not dispersed or divided." Testator also bequeaths to the Hancock museum his fossil tooth of the great mammoth.

A SCOTTISH NATIONAL ART FUND.—The Scottish Modern Arts Association has just been formed, with the object, mainly, of establishing in Edinburgh a collection representative of the national school of painting. The interim executive committee say that there is not a gallery in Scotland to which the student of art, professional or amateur, resident or visiting, can be referred as containing a permanent collection of work adequately representative of modern Scottish art. The new association's aim will be

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to secure, year by year, such works of Scottish artists as a thoroughly qualified and unbiassed committee of selection may judge to be worthy of purchase; and, secondly, as funds permit, to extend its operations by purchasing contemporary works of outstanding interest other than Scottish, and so to form for Scotland an adequate collection of modern art in its more comprehensive sense. When dealing with living artists the pictures will be bought, if possible, direct from the artists themselves, or through the medium of the public academy or exhibition in which the pictures hang at the time of purchase, and at such a price as will prevent any attempt to use the association for merely monetary ends. In the meantime (the committee add) the idea is (1) to raise a capital sum, which may serve as an endowment fund; and (2) to institute a membership, which shall be constituted by a minimum subscription of one guinea per annum. To illustrate broadly the outcome of such a plan, it may be stated that a capital sum of, say, £12,000 would realise an income of some £400 a year, and the subscription accruing from a membership of 600 added to this interest would secure at least £1,000 per annum for the objects of the association. It is hoped that the response will be more extensive, but even with the sum indicated the association could proceed to the purchase of works of art.

THE ROYAL SCOTTISH MUSEUM.—The natural history department of the Royal Scottish museum has recently acquired by donation several interesting and valuable collections. Among these is the fine collection of shells of British mollusca, comprising about 5,600 specimens, formed by the late Mr. Richard Rimmer, F.L.S., of Dalawoodie, Dumfries, the author of a popular work on the "Land and Freshwater Shells of the British Isles." This has been presented to the museum by his daughter, Miss Rimmer. The exhibited collection of shells in the British hall has been enriched by this valuable donation to the extent of over 800 specimens, collected in all parts of the British Isles. Another important donation has been made by the Rev. Frank Oldrieve, M.A., and consists of a fine series of insects, numbering 281 specimens, collected by himself on the Congo. This interesting collection contains a number of butterflies, moths, beetles, bees, dragonflies, and other insects, which are new to the museum, some of them being of great rarity and beauty. In continuation of the important work on the migration of birds, which he has been

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carrying on so successfully for a number of years, Mr. Eagle Clarke, the newly-appointed keeper of the natural history department of the museum, accompanied by Mr. Norman B. Kinnear, has this year again visited the Fair Isle, where they spent five weeks in observing the migratory movements of birds and in collecting specimens. They were successful in obtaining some very rare birds, including specimens of the red-breasted flycatcher, Arctic blue-throat, yellow-browed warbler, little bunting, ortolan, and Lapland buntings, and the first example of the reed warbler ever found in Scotland. The specimens presented by Mr. Clarke and Mr. Kinnear to the museum, which number about one hundred, include also many which are interesting as illustrating stages of plumage hitherto unrepresented in the museum. By the kind permission of the Commissioners of Northern Lights, Mr. Clarke and Mr. Kinnear were allowed to reside at the South Lighthouse during their visit to the Fair Isle.

PROFESSOR RAY LANKESTER ON THE BRITISH MUSEUM (NATURAL HISTORY).—Under the title of "Eight years at the Natural History Museum," Professor Lankester publishes in the *Fortnightly Review* for December some interesting particulars of his duties and what he claims to have accomplished as director of the British museum (Natural History).

"THE ART OF THE OLD ENGLISH POTTER."—This was the general subject of a series of four interesting lectures delivered on Monday evenings, in connection with the Liverpool museums, by Mr. P. Entwistle, assistant curator of the Mayer museum. In the first he dealt with "Early British Pottery," the second was devoted to "Slip, Delft, and Saltleys," the third took account of "Wedgwood and His Contemporaries," and Mr. Entwistle concluded his course with "Liverpool Potteries" as his special subject.

BRITISH MUSEUM APPROACHES.—The Duke of Bedford has offered to surrender, free of cost, about 53,600 square feet of land for the construction of a new street from Torrington-square along the course of Torrington-street, crossing Keppel-street, and leading into Montague-place. The length would be about 440 feet, and the width 130 feet, except at its junction with Montague-place, where it would open out into a circus, having a diameter of about 200 feet. The trustees of the British museum have recently acquired property needed to extend the British museum

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buildings—on the west to Bedford-square and Charlotte-street, on the north to Montague-place, and on the east to Montague-street—and propose to undertake at once that portion of the scheme which consists of the extension of the buildings further northwards. The cost of acquiring the property and of the works about to be commenced is estimated at £400,000, of which sum the greater part has been granted by the Government, the balance to be met out of a private bequest. A deputation from the trustees has waited upon the committee of the London county council, and urged that the council might be advised to co-operate with the Duke of Bedford in forming the proposed new street, so as to secure a worthy approach to the north side of the museum in place of a row of houses which would otherwise shut in the view of the building. The committee considers that the museum is destined to be one of the finest buildings in London, and confidence is expressed that the council, "as representing the whole of London," will do all within its power to ensure that this building shall be approached by suitable thoroughfares, particularly as that result can be combined with the provision of greatly improved traffic facilities. It is pointed out that while the improvement will undoubtedly enhance the value of the adjoining property owned by the Duke of Bedford, such enhanced value will probably not equal, and will certainly not exceed the value of the land to be surrendered. The view of the finance committee on the proposal is set forth in these words: "It is for the improvements committee to justify the proposed apportionment of the cost of the improvement between the council and the borough council, but, apart from any question which may arise thereon, we are of opinion that, having regard to the heavy capital commitments of the council and to the present condition of the money market, the council should carefully consider whether the proposed improvement should not be abandoned, or at any rate postponed for the present. We regret to have to report in these terms, as we recognise that the new street would make a fine approach to the extension of the British Museum which is about to be erected. It is not proposed that any part of the cost should be contributed by the Government or by the trustees of the British museum."

BRITISH MUSEUM, GEOLOGICAL DEPARTMENT.—A fifth edition has just been published of the "List of casts of fossils reproduced chiefly from specimens in the Depart-

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ment of Geology," and a copy can be obtained on application to the director of the British museum (Natural History). About 800 plaster casts are now on sale, most of them being of fossil vertebrates, among which we notice several of the highly-interesting mammals recently obtained in the Fayum by Dr. C. W. Andrews. The list also offers for £5 a coloured model of the Greenland right whale (*Balaena mysticetus*), scale 1 inch to 1 foot, made under the superintendence of Captain David Gray, s.s. "Eclipse," 1885.

CAMBRIDGE MUSEUM OF ARCHÆOLOGY.—The vice-chancellor announces the payment by the treasurer of the Cambridge University Association of £904, resulting from the appeal for the building fund for the new museum of archæology and ethnology; this payment, together with £60 already received by the Benefaction Fund, is intended to form a nucleus of £1,000 for the building fund of the museum.

THE NATIONAL GALLERY: NEW PICTURES.—After an absence of six years Sir Joshua Reynolds's famous painting of "Lady Cockburn and her Children," which, when it appeared before the hanging committee of the Royal Academy of 1774, caused the members to break into an enthusiastic cheer, has once more been added to the collection of British pictures at the National gallery. In 1892 Marianna Augusta Lady Hamilton bequeathed it, with nineteen other works, to the nation, but as it afterwards turned out this bequest was irregular, and the co-heiresses of Sir James Cockburn claimed the pictures, which were given to the claimants in 1900. The trustees of the National gallery failed in their attempt to purchase the Reynolds masterpiece, and it became the property of the late Mr. Alfred Beit at a cost, it was said, of about £25,000. In his will the work was again bequeathed to the nation, and it now hangs in the place formerly occupied by the same artist's "Portrait of Two Gentlemen," which is hung on the other side of the room. The painting is in wonderful condition, the colour being fresh and full, and the modelling solid and expressive. Another picture of note has also found a place in the National gallery. It is a breezy example of the art of the late Eugene Boudin, and represents "Between the Piers, Trouville." At the time of the Grafton gallery exhibition of the works by the French impressionist painters several enthusiastic admirers raised a subscription for the purpose of buying a picture by a

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member of this body of artists. The work selected was the canvas which is now on view in room XVII. of the gallery. It was first presented to the National Art Collections Fund, which in turn offered it to the trustees of the National gallery. This makes the third work by a modern French artist in the possession of the nation—the others are "Portraits of Mr. and Mrs. Edwards," by Fantin-Latour, and "Sunny Days in the Forest," by Diaz. The National Art Collections Fund has likewise presented the "Portrait of Henry Newbolt," by William Strang, A.R.A. This gift will be placed in the Tate gallery.

JERSEY'S NEW MUSEUM.—There has recently been handed over to the keeping of the States of Jersey the ancient castle of Mont Orgueil, which is at once the most notable landmark and the most interesting memorial which the island possesses. It is contemplated, though the scheme has not yet taken definite form, to make of the ruin a national museum. The only stipulation which the imperial government has made in relinquishing possession is that the main tower shall in future, as in the past, serve the useful purpose of an Admiralty signalling station. Situated at the end of a tongue of land, with granite foundations, and overlooking a charming bay on one side, and on the other a stretch of sea that reaches the Normandy coast, the castle forms a most picturesque object. The history of this stronghold is practically the history of Jersey to the end of the seventeenth century. The oldest part of the castle is probably St. Mary's Chapel. The crypt, by its vaulted arches and pillars, belongs to the tenth century, and both this and St. George's, of perhaps a century later, were built by the Normans who had embraced christianity. But as a military people they were not likely to leave the island defenceless; so it is safe to assume that the Dukes of Normandy erected the fortifications around the rock on which the castle stands—the donjon, keep, and some of the outer walls, thus enclosing and protecting the chapels. Antiquarians have suggested that a Roman fort existed here, and there are certainly some ruins called Cæsar's Fort, apparently of greater antiquity than the rest of the architecture of the castle. But no authentic records exist of this tradition.

GUILDHALL ART GALLERY, LONDON.—A portrait of Mr. J. L. Toole painted by Mr. Sigismund Goetz and Sir Thomas Lawrence's painting of John Kemble, the latter in the character of Coriolanus, the gift of the Earl of Yarborough,

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have been presented to the city corporation, and will be placed in the Guildhall. Deputy C. T. Harris, one of the pioneers of art loan exhibitions at the Guildhall gallery, has presented the corporation with a characteristic painting by the late Mr. F. Goodall, R.A. It is entitled "Early Morning in the Wilderness of Shur," and has been placed in a conspicuous position in the art gallery.

MUSEUM SCHOOL LECTURES.—The education committee and the museums committee of Worcester are considering the organisation on a more definite basis of the lectures to school children, which for some time past have been given with general satisfaction by Mr. W. H. Edwards, the curator. It has been suggested that the education committee should make a grant of £26 a year towards the cost of assistance to enable Mr. Edwards to give the needful time to these lectures, and it is also proposed that they should be given to the teachers instead of the children. It is to be hoped that the Worcester committees may be able to devise a scheme whereby museums as direct teaching forces may be regularly utilised.

BEQUEST TO SUNDERLAND MUSEUM.—Through the death of Mrs. Katherine Backhouse, of Ashburne, Sunderland, and Duke's House, Hexham, there has come into the possession of the Sunderland corporation museum the collection of natural history specimens and antiquities which had been collected by that lady's husband, Mr. Edward Backhouse, during his life. The collection is of great value, and consists of nearly 20,000 specimens, all being in a remarkably good state of preservation. Included in it are no fewer than six thousand British and exotic butterflies and moths, and over four thousand English and foreign shells. The geological section comprises some 1,500 objects, many of them formerly the property of the Rev. Canon Greenwell. Amongst the pre-historic specimens are no fewer than 600 flint implements. Besides the objects named are some botanical specimens, carved clubs from the South Sea Islands, tusks of mammoths and narwhals, red corals, glass rope sponges, and many antiquarian treasures. The collection is at present displayed in 10 large dust-tight cases of mahogany and rosewood, and occupy a space of about 60 feet.

THE ROYAL SCOTTISH MUSEUM.—Lord Leith of Fyvie has presented to the Royal Scottish museum a very interesting and somewhat rare chamber organ, which originally belonged to one of his forbears, the honourable Elizabeth Forbes, daughter of the thirteenth Lord Forbes. This

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instrument was put into Canaan Lodge, Canaan Lane, Edin., when the house was built some time between 1750 and 1760, so that it is now 150 years old. It is in excellent preservation, and could still be used effectively as a musical instrument. But its chief interest as a museum specimen lies in the fact that it is an example of an organ belonging to the period before the manual had taken on the appearance with which we are now so familiar, and when the present arrangement was exactly reversed, all the sharps and flats being white, while the rest of the notes are black. The organ stands 10½ feet in height, and the three Gothic pinnacles which surmount the compartments containing the ornamental gilt pipes forming the front of the instrument are suitably decorated with carved crockets and finials. There are six stops, and the bellows are worked both by foot and hand levers. The organ is placed in the furniture hall of the museum, against a background of tapestry hangings, and is there brought into close proximity to the general collection of musical instruments set out in cases on either side of it.

BRITISH ASSOCIATION.—Dr. W. E. Hoyle, M.A., director of the museum, University, Manchester, has been nominated president of the section of zoology for the meeting of the British Association to be held in Leicester next year.

THE NATIONAL GALLERY, IRELAND.—Mr. Laurence Ambrose Waldron, M.P., has been appointed a governor and guardian of the National gallery of Ireland in the room of the late Right Rev. Mgr. Molloy, D.D. An order reappointing Sir Wm. Thornley Stoker, M.D., and Mr. R. S. Longworth Dames governors of the National gallery for a further period of five years has also been made.

ART LECTURES, LIVERPOOL.—The special display of black and white art in the present autumn exhibition, Liverpool, affords a fitting opportunity for inquiry into the history, methods, and productions of this particular branch of the fine arts, and in order that the public may better acquaint themselves with interesting facts hitherto perhaps outside their knowledge the curator (Mr. E. Rimbault Dibdin) has arranged to give two lectures, with lantern illustrations, on "Black and White Art."

OBITUARY.—MR. C. L. EASTLAKE.—Mr. Charles Locke Eastlake, for twenty years keeper and secretary of the National gallery, died at his residence in London, in November. He was born at Plymouth, the son of Mr. George Eastlake, admiralty law agent and deputy judge advocate to the fleet. On the advice of his uncle, Sir

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Charles Eastlake, then president of the Royal Academy, he was placed in the office of the late Mr. Philip Hardwick, R.A. and studied as an architect; he then entered the Royal Academy schools, and in 1854 obtained the silver medal for architectural drawings. After studying abroad, he returned to England in 1860, and was for three years employed on the architectural staff of the "Defence Commission," a department of the War Office. In 1866 he was appointed secretary of the Royal Institute of British Architects, and in 1878 Lord Beaconsfield, then premier, chose him to be keeper and secretary of the National gallery. In 1898, when he retired, the art students and copyists who used the gallery presented him with a testimonial and the trustees thanked him for the efficiency of his work. As keeper and secretary he was largely responsible for the arrangement and classification of the pictures in the gallery; he had to conduct a very extensive official correspondence, to keep the catalogue of pictures up to date, and to draft the annual reports. During his period of office more than forty works were added to the National gallery, among them being Holbein's "The Ambassadors," which cost £55,000; Moroni's "Italian Nobleman," £55,000; N. Poussin's "Bacchanalian Dance," £9,000; Rubens's "The Brazen Serpent," £7,350; Raphael's "St. Catherine," £7,350; his "Madonna, Infant Christ, and St. John," £9,000; the the Ansidei "Madonna," £70,000; and "Admiral Pulido Pareja," attributed to Velasquez, £55,000.

ABROAD.

APPOINTMENT.—Dr. Arnold Jacobi, professor of zoology at the Tharandt school of forestry, to be director of the zoological and ethnological museum at Dresden, in succession to Dr. A. B. Meyer.

APPOINTMENT.—Dr. H. F. Osborn, of the American Museum of Natural History, professor of vertebrate palæontology in Columbia university, has been chosen to succeed the late professor Samuel P. Langley as secretary of the Smithsonian Institution.

METROPOLITAN MUSEUM, NEW YORK.—Mr. Roger Fry, is wisely expending on behalf of the Metropolitan Museum of New York some of the considerable annual grant which is at his disposal. He has just secured a portrait of an old clergyman, the Rev. W. Pennicott, by Lawrence. The portrait, exhibited at the Academy in 1800, was engraved by

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Charles Turner. The pair of portraits of a Dutch citizen and his ill-favoured spouse, by Frans Hals, has been purchased by Mr. J. Pierpont Morgan from a private collection in Paris, and presented to the Metropolitan Museum of New York, where they will be hung early in the new year. Another acquisition made by Mr. Pierpoint Morgan some few months ago is that of Sir Thomas Lawrence's universally popular portrait, "Miss Farren, Countess of Derby."

JUPITER COLUMN AT MAINZ.—About two years ago a bronze human foot of heroic size was offered to the museum at Mainz, Germany, by a dealer, who said he had purchased it from a labourer. The foot, which in places still retained its original heavy gilding, evidently belonged to a figure nearly 8ft. in height of great artistic as well as technical excellence. Thick leaden plugs in the sole of the foot showed that it had been attached to a stone pedestal. The director of the museum, Herr Linderschmit, at once began a search for the original site in order to rescue, if possible, other portions of the figure or its pedestal. At last he found in a building excavation in the suburbs a number of sculptured pieces of stone with which the workmen had paved a track for their barrows. The consent of the owner having having been obtained, explorations were commenced which resulted in the unearthing from a depth of ten feet of several thousand pieces of stone. Some were no bigger than a man's fist, others weighed hundreds of pounds, and nearly all bore relief carvings of human figures or ornamental designs. In the same place were found a bronze eagle's claw and the greater part of a huge bronze "thunderbolt," a missing fragment of which was afterwards found in the possession of a collector, who had purchased it from a workman. The stones included fragments of pedestals, cornices, columns, acanthus leaves from a capital, inscribed tablets, &c., of the finest workmanship. All were taken to the museum, where, after months of patient toil, which required the co-operation of the epigrapher, the archæologist, the sculptor, and the anatomist, two great pedestals with richly carved cornices, five column segments, an ornate capital, and a smaller pedestal were pieced together, some of them from hundreds of fragments, and it became clear that these nine parts had been placed one above another in the order given to form a single monumental shaft, 30ft. high, on which the bronze statue had stood. The thunderbolt indicates that the figure was that of Jupiter. Nothing has been found of the rest of the statue or of the plain

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massive base on which the lowest carved pedestal must have rested. It is inferred from the other dimensions that the original base was nearly 10ft. high. This would make the total height of the monument from the ground to the top of the figure nearly 50ft. As it was impossible to erect the entire column in the museum it has been exhibited in three sections. An inscription on the second pedestal states that this monument was erected to Jupiter and in honour of the Emperor Claudius Nero by order of the Canabari.

MUSEUM OF FINE ARTS AT BOSTON.—This museum will shortly receive from the estate of its first president, Martin Brimmer, a large sum of money—according to report not less than $400,000, or £80,000—which will to some extent consolidate its position. By the will of Mrs. Brimmer the museum receives some very valuable paintings, chiefly of the modern French school, besides fine tapestries and works of art. Among the pictures are two famous works of Jean-François Millet, "The Reapers" (a companion work to "Les Glaneuses," in the Louvre), and the "Washerwomen." Landscapes by Constable, Crome, and Georges Michel are included in the bequest, and also an original version of Burne-Jones's famous "Le Chant d'Amour." This is probably the first example of the pre-Raphælite master to take its place in an American museum. Through the Ross gift the same establishment enters into possession of works by Philippe de Champaigne and Tiepolo, and, it is enabled to display in the modern section of the picture gallery three very fine examples of the arch-impressionist of the elder school, Claude Monet. These are, "Valley of the Creuse," "Sea Cliffs," and a beautiful "Marine." Among the more recent purchases is a canvas by the Italo-Spanish master, El Greco, a three-quarter length "Portrait of Father Felix Hortensio de Palavicino," which comes from the collection of Don José Maguiro, in Madrid.

IMPROVEMENTS AT THE LOUVRE, PARIS.—Some very desirable changes have been effected in the hanging of the pictures at the far end of the grande galerie of the Louvre. The paintings by Rubens, Jordaens, and Snyders have been grouped anew so as to set free the salle Van Dyck, which precedes the great Rubens room, where the decorative canvases painted for the Luxembourg are set out with brilliant effect. Opposite this newly-arranged group are now exhibited the severer productions of the Flemish school by such men as Frans Pourbus the Younger, and Philippe de Champaigne. The salle Van Dyck has been completed

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by the introduction of some portraits hitherto hung in the grande galerie. More important still is the rearrangement, planned but not yet carried into effect, under which all the works of Rembrandt—and the Louvre possesses an unsurpassed series of these—will, together with those of his school, be grouped together in the last section of the grande galerie, the authorities of the Louvre desiring thus to do homage to the most sublime master of later times on the 300th anniversary of his birth.

A GERMAN TECHNOLOGICAL MUSEUM.—Last month at Munich the foundation stone was laid of a German museum of technical masterpieces in the presence of the German Emperor and Empress, the Prince Regent, and the Bavarian princes and princesses. The Emperor presented to the museum a sectional model of a battleship of the latest design.

ROYAL MUSEUM ROBBED.—About forty orders, decorations, and a large number of sword-hilts, most of them set in brilliants, which belonged to the late King Ernest Augustus of Hanover, have been stolen from the Guelph family museum at Herrenhausen.

CARNEGIE INSTITUTE, PITTSBURG.—The date fixed for the opening and dedication of the new buildings, a function to which many eminent men from this side of the Atlantic have been invited, has been postponed to April 11th, 1907.

ANOTHER LOUVRE THEFT.—The Louvre museum in Paris, which lost a few days ago a statuette of Isis, has been victimised once more. This time the missing object is a little figure of lead which Mr. Sanders, an English engineer, discovered in Spain and presented to the Louvre. Artistically and intrinsically the figure is of small value, but archæologically it is precious. Learned experts have, for instance, certified that the head dress of the figure is identical with that of the famous bust of the "Dame d'Elche," found about ten years ago in Spain and reckoned as one of the finest examples of the Greco-Phœnician art. The mystery attached to this theft has been deepened by the discovery of a broken key in the lock of the central glass case in the Marie Antoinette rooms of the museum. An aspiring journalist also carried off an inscribed tablet, to illustrate the facility of theft in the Louvre.

DISCOVERY OF AN EGYPTIAN SHRINE.—At the annual meeting of the Egypt Exploration Fund, the president (Mr. F. G. Hilton Price) said the find of the year was made by Messrs. Naville and Hall at Deir-el-Bahari. In their

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excavations of the XIth Dynasty Temple they discovered in an arched room or shrine a natural-sized hathor cow cut out of sandstone and painted, in a perfect state of preservation. This, he added, is the first time on record that a shrine containing a god or goddess has been met with intact. The cow is of the same type as the modern cow, and it and the shrine have since been re-set up in the Cairo museum. Mr. Naville, in reporting his discovery, speaks of how "having crept through a small hole, I found myself suddenly before the magnificent cow, which had not seen the light perhaps for three thousand years." Interest in his further excavations centres upon whether the temple which he has unearthed in Thebes will prove to contain a royal tomb. Dr. Grenfell has also met with further finds at Oxyrhynchus and these comprises new odes of Pindar, parts of the lost tragedy of Euripides on Hypsipyle, parts of the commentary on the second book of Thucydides, portions of two manuscripts of the Phædrus of Plato, the speech of Demosthenes against Bœotus, and other manuscripts of the second or third century.

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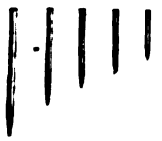

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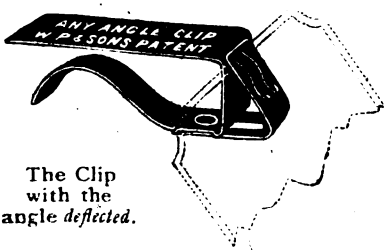

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ASSISTED BY

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A. B. MEYER, M.D., GERMANY; F. A. LUCAS, UNITED STATES
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THE MUSEUMS JOURNAL.

Vol. 6. *May, 1907.* *No. 11.*

Insignia and Plate of Bristol.

NOTES BY W. W. WATTS, F.S.A.

[Read at the Bristol Conference, 1906.]

Continued from page 359.

Records, too, are not wanting to show the love of display which characterised the Tudor period. The list of plate belonging to Cardinal Wolsey is preserved, and covers sixty pages of an octavo printed book. The same prelate entertaining the French ambassadors in 1528 with a suite of 280 persons had sideboards piled up with plate the whole length of the banqueting rooms, and provided every guest-chamber with an ewer and basin, candlestick, and wine and beer pots of silver. Queen Mary sent twelve cart-loads of plate from the tower to Winchester on the occasion of her marriage with Philip of Spain. Elizabeth was fond of receiving presents of plate from her courtiers on New Year's Day or on her birthday. When she stayed at Nonsuch Palace in 1559 Lord Arundel presented her with a whole "cupboard of gilt plate." She does not herself appear to have been in the habit of returning a similar compliment.

Thus the Tudor period was an age of luxury and magnificent display. No less than three pieces of the plate belonging to Bristol date from the reign of Elizabeth.

The ewer and dish for rose-water are of silver-gilt and bear the London hall-mark for 1595-6. They are engraved with shells, scrolls and flowers, and further decorated in relief with panels containing dolphins and masses of fruit, a very common style of ornamentation at that period. The form of the ewer is not English; it is undoubtedly Continental—to be more definite, Italian. This is in part

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due to the fact that when the younger Holbein came to the Court of Henry VIII. he brought in his train a number of German designers and craftsmen who were well acquainted with all the European styles. For some three-quarters of a century they dominated English silversmiths' art. Holbein himself designed for jewellery, bookbinding and silver, and after his death his friends and their descendants carried on the German tradition, and not until about 1620 did the English designer entirely re-assert himself. Much purely German work is to be found of this period, and I have recently been able to trace the designs on two well-known pieces of London plate, of the 16th century, including one in the Tower of London, to the hand of a famous German designer of Nuremberg.

Then as to utility. Such vessels were absolutely essential before the introduction of forks. They and the dinner napkin were indispensable. Knives and spoons were in common use; forks had not yet appeared; guests ate from their fingers; it was no uncommon thing for two guests to eat off the same plate—indeed it was a sign of great friendship, "manger dans la même écuelle." Consequently the washing of the hands or fingers was very necessary, as a French writer delicately puts it, "for others before the dinner, for oneself afterwards." Special attendants were told off for this purpose, some to hold the ewer and dish, others to hold towels or napkins. The books of the period give many directions on the subject, and probably the washing of the hands took place after each course.

It may interest some of you to know that the dish has had a strange experience. During the riots of 1831 it was stolen and cut up into 167 pieces. The thief offered some of the pieces for sale to a Bristol silversmith. The latter, being suspicious, asked for the remainder, and the thief on bringing them was arrested and sentenced to 14 years' transportation. The pieces were subsequently riveted on to a silver plate with singular success.

The next object in point of date is of extreme beauty. It is a silver-gilt cup and cover belonging to the trustees

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of Queen Elizabeth's Hospital, founded in 1586 for orphans and poor children, and is now carefully kept in the custody of the corporation. It is of silver-gilt, the bowl and cover magnificently engraved with running scroll-work and flowers. The stem is baluster-shaped, and the foot, in the form of a bell, is engraved with acanthus leaves. The workmanship is of the finest, and the result is one of the most superb pieces which have survived to our own day. Unlike the rose-water ewer and dish, the form and decoration show comparatively few traces of Continental influence. Possibly as this object dates from 1597 this influence was dying out, as Queen Elizabeth had not hesitated to express her dislike of the German style. For the careful reader of the history of English silver this cup has a particular interest. The bowl and cover recall the shapes of the middle of Elizabeth's reign, while the bell-shaped foot seems to anticipate the shape common in the next reign. It may therefore be reasonably considered as the link between the two styles, and as such it has a double interest. The only other cup of the period worthy to be compared with it is the Lee cup belonging to the Corporation of Portsmouth, which is, however, distinctly German in form. As to its original use I am unable to give any definite opinion. The custom of drinking healths was not as yet very common so that it could hardly have been a loving cup, although it may have been used as such at a later period; probably it was for ornament.

It may not be out of place to note here that most of the plate of the Elizabethan period was gilt, though there are pieces to be met with which are of plain, or, as it was termed, "white" silver. The following century produced much plain and also gilt plate, while the eighteenth century is remarkable for ungilt silver. The term "gold plate" has been applied to silver-gilt somewhat erroneously; as a matter of fact, gold plate was extremely rare, and only three pieces are to be found amongst all the civic plate in the country.

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The pair of silver-gilt flagons, dating from 1634, are among the finest of their kind now in existence. In point of history this shape follows close upon the Elizabethan tankard, which was a small vessel, in form strongly reminiscent of its wooden or horn prototype. Looking at those before us I do not think it would be too much to say that the bands round the body are the survival of similar bands of metal which bound together the older wooden vessel. Among the decoration one may notice the panels with sea-monsters hammered in relief which recall those on the rose-water ewer and salver we have already seen. There are also other signs that the maker, whoever he might be, clung to a style of decoration which was rapidly passing away. For in a few years time such flagons were made almost entirely without ornament, ungilt and much larger in size than those we are now considering. Their preservation is due to the fact that they are the property of corporations or churches; in the latter case they are said to have been communion flagons, and this may be true in some instances; but it is doubtful whether any church would require two flagons, each holding considerably over a gallon. It is probable that, made originally for secular and domestic purposes, such as the decoration of the sideboard, they were handed over to the church by pious donors to add to the beauty of the ritual which had revived with the Restoration of Charles II. In this connection you may be interested to know that on two small silver flagons in the church of St. Martin, Ludgate, in the City of London, dating from shortly after 1660, there appears the inscription "Fui mundi, sum Dei"—"I was the world's, now I am God's," a strong corroboration of what we have been contending. One other point remains to be noticed—the handle. It is of the S-shape which lasted through the 17th century and into the 18th. At the lower part there is a hole to be found frequently, and more rarely a whistle; hence every flagon or tankard with a hole at the bottom of the handle has been termed a "whistling" tankard. But in all probability this hole was made as a vent-hole

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for more practical purposes than whistling. It is likely that in taverns such whistling tankards may have been in use, and the whistle used for calling the attention of the tavern-keeper to the fact that the tankard was empty and needed replenishing; hence the saying "If you want more you may whistle for it"; but it hardly possible, unless our ancestors were extremely intemperate, that a flagon holding a gallon would need re-filling. So we must apply the term "whistling" tankard with care and deliberation.

From the contemplation of these magnificent pieces, intended for the decoration of the sideboard rather than for actual use, we pass with a bound to the beginning of the 18th century, the period when plate was manufactured for the dining table and for more purely domestic purposes than formerly. There had been many changes in the meantime. The stern spirit of the Commonwealth had discouraged the making of all but essential pieces of plate, though we are bound to admit that loving-cups of very ample capacity are to be found of this period. The Restoration had brought a mighty rebound and wild extravagance: tables of silver, huge wine-cisterns of silver, even bedsteads and warming-pans of silver were by no means uncommon. The reign of Queen Anne witnessed a return to simplicity.

The city of Bristol possesses a tankard, a punch bowl, two pairs of candle-sticks and a salver dating from 1708 and all from the hand of the same maker. Is it possible that they represent older pieces which have been melted down and re-made? The inscription on each somewhat suggests this. Their beauty lies in their form and plainness of their surface. All are ungilt, we have reached the period when silver-gilt was the exception, not the rule. The tankard is of a kind common from about 1700, almost as wide as it is deep, and with an S-shaped handle and slightly dome-shaped lid: a few years previously the lids had been flat. Such tankards have frequently on the inside an upright row of pegs which were meant to determine the amount of drink consumed. You will easily recollect many common sayings which have come into existence from this practice.

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The punch-bowl is what is called a "Monteith," a particular form of bowl which made its appearance in the reign of Queen Anne. It is said to have derived its name from a fantastic Scot called "Monsieur Monteigh," who wore a cloak or coat with a scalloped border. The distinguishing feature of the bowl is the scalloped rim. The bowl was brought into the room with glasses hanging feet outwards in these indentations. The glasses were then taken out, the rim removed and the making of the punch commenced. The body of the bowl is plain: usually the body was fluted and furnished with drop handles which hung from lions' mouths.

The candlesticks are of the valued Queen Anne type and, after the fashion of the time, have no nozzles. A beautiful snuffers-stand and pair of snuffers accompany them. The salver is a fine piece of nearly plain silver.

There is next a large silver punch-bowl, the bowl lavishly ornamented in relief with flowers, and the rim decorated with groups of fighting warriors. The restrained and plain work of Anne's reign lasted a comparatively short period, and a re-action again set in in favour of highly ornate work. This was in imitation of French work, and largely practised by Frenchmen who had come to this country through religious difficulties in their own country. There are points of difficulty connected with this bowl. It bears the hall mark for 1728-9, but, as a whole, it is, to say the least, incongruous.

The last piece to which I shall draw your attention is the three-branch candelabrum, dating from about 1750. It illustrates what I have just said—that the quieter and more restrained style of Queen Anne gradually gave way to the desire for elaborate ornamentation. At first this desire was kept in check, particularly by the more expert silversmiths; but little by little it gained the upper hand, until the craftsman had lost much sense of beauty of form, and indulged in meaningless curves and restless decoration.

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Museum Association for Norwich.

AN interesting feature in the year's work of the Norwich Castle museum has been the formation of a section for the study of Economic Biology, under the auspices of the museum, and having for its title the "Norwich Museum Association." It is desired to constitute the museum the centre of the scientific life of the district, and to further utilise its extensive collections for the dissemination, by means of lectures and discussions or otherwise, on subjects connected with natural science which may be of benefit to agriculturists, horticulturists, teachers, students and others. The museum committee have for some time past endeavoured to formulate a scheme by which their very fine collections might be made of greater educational value without trepassing on the work of existing scientific societies in Norwich, and it would appear that they have evolved a very successful method of bringing about such a desirable result. The membership roll of the Association already exceeds seventy in number, including many active members of the Norfolk and Norwich Naturalists' Society, and a number of gentlemen interested in horticulture, both professional and amateur. The members of the Association have elected the vice-chairman of the Norwich Castle Museum committee (Mr. Alderman Wild, J.P.) as their first president and among the vice-presidents who are co-opted members of the museum committee, are Mr. J. H. Gurney, F.Z.S., F.L.S., Mr. Thos. Southwell, F.Z.S., M.B.O.U., and Mr. F. W. Harmer, F.G.S., in addition to the curator, Mr. James Reeve, F.G.S. The other honorary vice-presidents, whose assistance has been kindly promised, are Mr. Herbert Stone, F.L.S., of Sutton Coldfield, Prof. W. R. Fisher, M.A., of Oxford, Prof. W. Somerville, D.Sc., Mr. Walter E. Collinge, M.Sc., of Birmingham University, Mr. Robert Newstead, A.L.S., F.E.S. of Liverpool University, and Dr. S. F. Harmer, F.R.S., of Cambridge. The hon. secretary is Mr. Frank Leney,

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assistant curator of the museum, who has been deputed by the museum committee to act in that capacity. During this summer the members of the Association are confining their study to the useful or injurious birds, insects or plants of the district, with a view to their discussion at the winter session.

With so extensive a subject as economic biology to deal with the Association should have a very useful career, as it is a phrase which embraces a vast amount of useful work, from fresh water fish to gooseberry mildew and all forms of life in relation to their bearing upon the happiness and welfare of the people.

Museum Publications.

United States.

CONTRIBUTIONS FROM THE UNITED STATES NATIONAL HERBARIUM, Vol X., part 3.

STUDIES OF MEXICAN AND CENTRAL AMERICAN PLANTS, No. 5. J. N. Rose. 8vo., pp. 132, pl. xvi., xliii., and map, Government Printing Office, Washington, 1906.

This volume is the result of Dr. Rose's fifth journey to Mexico for the purpose of studying the flora of Central Mexico, and includes also notes on the collections of plants made by Drs. E. G. Pringle and E. Palmer, and various Government collectors. During this journey Dr. Rose was specially interested in the *Cactaceae*, of which about 150 specimens have been added to the herbarium and 200 living specimens sent to Washington. Eight of these are shown, as to the habit of growth, in photographic plates, but only two new species, *Opuntia megarrhiza* and *Echinocactus grandis* are described; *Cereus Chiotilla*, Weber, being placed in a new genus, *Escontria*, G. D. Rose. One large species, *Echinocactus ingens*, is stated to be employed to make a highly prized confection. The plant is as much as 24 metres high and 90-120 in diameter. The trunk is cut into sections resembling American cheese about 61 inches

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in diameter and 15-20 inches thick, and these are candied like citron peel. The alterations made in genera are not numerous. The genus *Beaucarnia* of Lemaire is revived, to include plants intermediate between *Nolina* and *Dasylirion*, having the inflorescence and foliage of the former and fruit resembling that of the latter genus. A new genus *Calibanus*, is erected for *Dasylirion Hookeri*, which differs from that genus, and from *Beaucarnia* in the fruit having no wings and a thin pericarp. The species of *Rhynchosia* Dr. Rose now places in *Dolichocholus*, Medic. a genus which, he states, was published three years earlier, viz. in 1787. The genus *Odonia* he separates from *Galactia*, with which Bentham and Hooker combined it, on the ground of the difference in the corolla. *Tephrosia constricta*, S. Watson he places in a new genus *Sphinctospermum*, on account of the 4-angled seeds constricted in the middle like a section of a vertebra. He supports the view of Dr. J. K. Small that the genus *Oxalis* should be broken up into several sections, and arranges the Mexican species described in this volume under *Ionoxalis*, *Lotoxalis*, and *Biophytum*, adding a new genus *Pseudoxalis*, to include *P. Madrensis*, S. Wats. The most radical change in nomenclature made by Dr. Rose, is the adoption of the old generic name *Terebinthus* to include various species of *Amyris*, *Bursera* and *Elaphrium*. Forty-two indigenous Mexican species are thus removed to the genus *Terebinthus*, and 7 new species added to it. It will thus be seen that, as there are a large number of new species described, about 89 in all, and about 22 plates of illustrations, this work must necessarily find a place in every botanical library. The new genera and species seem to be founded as a rule on very good characters, and the analytical keys to the species are simple and practical.

Ceylon.

SPOLIA ZEYLANICA, THE COLOMBO MUSEUM, CEYLON. Vol. IV., parts xiii., xiv., and xv., 1906.

Dr. A. K. Coomaraswany contributes an interesting article on Sinhalese earthenware in which are described the

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more simple types used for ceremonial, architectural, and domestic purposes. The tools and methods of pottery making are described in detail, and when necessary, illustrations of the products and incised ornament are introduced. Whilst much of the pottery is of a simple character, the beauty of design and ornament of such objects as roof tiles show considerable artistic ability. A second paper on the same subject gives a potter's song, remarkable for its clear description of the modus operandi of the potters' art from start to finish. The whole forms a concise and useful description of the plastic art as followed by the Sinhalese. The article of chief scientific interest is a monograph by Dr. Günther Enderlein, of Stettin, on three families of the scaly-winged Copeognatha illustrated by seven double plates, two of which are splendid reproductions in natural colours of the wings of various species dealt with. Apart from the scientific value of the paper, which amplifies and in a measure completes the investigations of Hagen in 1858-59, the author gives a short description of the best methods of preservation of the members of the group and of scaly insects generally. The method which the auther describes, of soaking the insect in a weak solution of caustic potash and water whereby the natural form is regained, seems one worthy of further experiment as a possible method of dealing with other forms. A supplementary note by Mr. E. Ernest Green describes the general character and habitat of the forms described. Mr. R. Gurney describes two new species of entomostraca from a stagnant pool, Mr. J. L. Thomas records a series of hybridisation experiments with the Ceylon jungle fowl, which were however, somewhat inconclusive.

Amongst the "Notes" is an interesting description of the curious water-holes occurring on huge platforms of gneiss, to which wild animals at times resort, and become trapped owing to the smoothness of the sides. The writer instances the trapping of bears, deer and elephants in this way, specially instancing one case which came under his own observation, where a young female elephant became trapped and finally died.

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Malay States.

JOURNAL OF THE FEDERATED MALAY STATES MUSEUMS. Vol. II., No. 1, 1907.

This number contains the annual reports of the Perak and Selangor museums, and the annual report of the director of museums, Mr. L. Wray, I.S.O. From these reports, it is evident that healthy progress is being made. The old Selangor State museum has been converted into a store-house, and the general collections transferred to a new building, in addition to which, active collecting has been carried on throughout the year, resulting in the discovery of several forms hitherto unknown. An important expedition into the interior lasted from May to September, the collections acquired being sent to the British museum for determination. One disagreeable incident of the year was the pawning of museum specimens by the museum clerk of the Selangor museum, who afterwards absconded. Luckily the articles were recovered, and the offender caught and punished. A word of praise is given to the native Malays attached to the museum, who worked hard and well both at the museum, and on the collecting expedition. The curator of the Perak museum added to his other duties, the task of transmitting living specimens home, and to the Zoological Gardens at Giza. The lists of donations seem very good, and also the attendance of the public. We should like to suggest to the director of the museum, that in connection with future expeditions it might be well to obtain subsidies towards the cost from museums at home on the understanding that in return, a selection of the material collected be sent to the contributing museums. That the museums have a valuable economic side, is shown by an article on the Occurrence of Corundum in Perak. Samples were submitted to the experts of the Colonial Institute, and as a result there seems every likelihood that the material will be placed upon the market.

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Sydney.

RECORDS OF THE AUSTRALIAN MUSEUM. Vol. VI., Nos. 3 and 4.

The Records cover a somewhat wide field, ranging from fossil fishes of Devonian age to aboriginal workshops. Mr. Anderson contributes a series of mineralogical notes upon axinite, datolite, orthoclase, and other minerals. Mr. W. J. Rainbow gives an exhaustive paper on the Australian Acarina or mites, describing the habits and characters wherever necessary. As might be expected several forms have been introduced, and in a few cases, the mites infest more than one host, for example *Sarcoptes wombati* is found upon the wombat, and sometimes on man! Mr. Edgar R. Waite continues his observations upon Australian and Tasmanian fishes, whilst deep-sea mollusca are dealt with by Mr. C. Hedley.

A paper by R. Etheridge jun., and Thomas Whitelegge is of considerable interest, and fortunately well illustrated. It deals with the occurrence and investigation of Aboriginal workshops on the Coast of New South Wales. A preliminary note of the find appeared so ong ago as 1900. One feature of unusual interest is that many of the implements found are pigmies, and in some respects like those occurring on the Lancashire and Yorkshire moorlands, and the minute forms best known from the caves and rock-shelters amongst the Vindhya hills, India. The material is extremely variable, quartzite, fossil wood, chert, flint, jasper, and even shell being used, most of them being obtained from remote districts. The figures on the illustrative plates are unfortunately on too small a scale. Reports are published on the foraminiferal sand, radiolaria and mollusca from eighty fathoms collected during the deep-sea investigations of H. C. S. "Miner," in the Tasmanian sea. The molluscan fauna seems to be especially rich, all the forms enumerated being obtained by a single haul of the bucket-dredge at eighty fathoms, and there seems some ground for the author's view that the fauna of the continental shelf in the Tasmanian sea is likely to prove the richest known.

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Worcester.

A large amount of work has been done in every department of the museum during the year 1905-6, notably in the entomological section. In spite of this, the curator has continued to give his " nature study " lectures to schools. Increased applications have been made during the year from schools for these lectures, and Mr. Edwards states with regret that pressure of work has rendered it necessary to refuse some of these applications. It is certainly unfortunate that such excellent educational work should be stinted for want of an adequate museum staff. A number of life history groups have been added to the collections, and the Board of Education has made a grant of 50 per cent towards the cost. The trustees of the British museum have presented a number of fossils—chiefly duplicates from the Tomes and Slatter collections. The collections are largely visited by students, and many specimens have been lent to schools during the year. In the art gallery much successful work has been done. A photographic exhibition was held, which was visited by over 3,400 people. In the summer, an exhibition was held which, in view of the visit of the Museums Association was made as far as possible representative of the arts and crafts of the county. This exhibition was visited by 8,800 people. An autumn exhibition of 216 excellent pictures was open for 96 days with free admission, and had an attendance of 8,566 visitors.

Milwaukee.

The 24th annual report, for 1905-6 of the public museum, contains much that is of interest—including nine excellent plates. Many donations have been made, and a number of the donors are young people whose enthusiasm has been aroused by what they have seen at the museum. A good deal of collecting has taken place in the neighbourhood, and the director made a successful trip to Gravel Island to observe and collect herring gulls. The educational work of the museum has been steadily developed, but the

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director has wisely made it his aim to stimulate healthy interest and not merely to arouse curiosity. During the year 349 loans were made to schools, and 1,011 specimens were thus used. Lectures have also been given to school teachers on ornithology, and many have taken up the subject zealously. The report is severe in its remarks on those who have not taken it up, and to our thinking, unfairly so. Teachers, just as other people, differ widely in their interests. A teacher to whom natural history does not appeal in the slightest degree, may keenly appreciate other subjects, and may have the power of rendering them interesting to his pupils. An unpleasant incident in the year's history was the theft of 21 articles from the Nusine Macher collections. Fortunately the thief was captured and sentenced, and 13 articles were recovered. Another theft of U.S. coins was successfully accomplished, so far, neither the specimens nor the burglar can be traced. A special series of preparations has been made illustrating the origin, evolution, structure and distributions of birds. The plan of this collection is believed to be unique in many of its features.

Belfast.

The "Quarterly Notes" for December, 1906, (No. IV), figure several netsukes and some specimens of English 18th century glass, presented by Mr. W. I. Braithwaite, who has given an interesting series of Japanese and Chinese art objects, and also a collection of various kinds of glass. To the same generous donor the art gallery was indebted a short time back for several valuable additions. The notes also contain an interesting article on "Insect Architecture," dealing chiefly with the devices employed by wasps and bees for the protection and feeding of their young. The article is illustrated by the reproduction of a wasp's nest in the covering of which gooseberries were imbedded.

Maidstone.

The work recorded in the report for 1906, on the museum, library, and Bentlif art Gallery is so great and multifarious,

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that the reader cannot but be amazed at its being carried out by the present staff. It is with relief that we note the possibility of assistance that may give somewhat greater freedom to the curator, and it is sincerely to be hoped that the next annual report may chronicle this as an accomplished fact. The work of the rapidly developing museum is by itself sufficient to occupy the full attention of even so energetic a curator as Mr. Allchin, and several additions of exceptional interest are recorded. The hon. Henry Masham has lent a collection of about nine hundred specimens of Japanese pottery selected to illustrate the history of the art in Japan, from the middle of the 16th to the end of the 19th century. Mr. R. A. Hale, resident magistrate of the Federated Malay States, has presented a collection of Sakai articles which fully illustrates the civilization of that tribe. A very interesting series of Romano-British pottery has been presented by the Rev. R. Ashington Bullen, and Dr. Boyce has also presented some excellent examples of some kinds of ware. The number of visitors (28,256), shews a slight decrease on that of the previous year, but it is still very satisfactory. A great deal of work has been done on the collections in labelling, photography, and arrangement. One of the most important items under the latter head is the installation of an index collection of mollusca, arranged and labelled expressly for educational purposes. The exhibition of wild flowers continued throughout the greater part of the year, 284 species being represented. The report also contains notes on nine rare plants, specimens of which have been recently added to the herbarium. Five lectures were given in the picture gallery during the winter session, they were well attended and much appreciated.

Bolton.

It is very gratifylng to note that the report on the public museums of Bolton, for 1906, still bears the name of Midgley—a name so long and so honourably connected with museum work in the town. Mr. Thos. Midgley suc-

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ceeds his father, Mr. W. W. Midgley, as curator of the Bolton museums, and the parks and museums committee are to be congratulated on having made so excellent an appointment. The policy of the museum with regard to donations, has been clearly set forth by Mr. Thos. Midgley. While welcoming and fully appreciating donations, he points out the wisdom of having definite lines laid down for the development of a museum, and the unwisdom of depending on hap-hazard gifts for its growth. Much useful work has been done during the past year. A collection of fungi has been arranged with labels and diagrams, and a series of sections of coal-measure plants has been exhibited. A number of shells representing 450 species, has been added from the duplicates in the British Museum. An attempt is being made to exhibit a collection of birds from the neighbourhood of Bolton. Mrs. Cooper's donation of 50 South Lancashire birds will prove a useful help in this direction. Mr. Boraston, in his recently published "Nature Tones and Undertones," has made good use of the admirable set of 76 Cuckoo eggs (with 33 species of foster parents), exhibited in the museum. The museum library has been re-catalogued on the card system, and cards have been used for cataloguing the mosses, liverworts, fungi, and part of the flowering plants. The annual exhibition of modern art was held in Mere Hall art gallery from May to September, when 250 paintings were exhibited. Of these, three were purchased for the permanent collection. The grounds surrounding Hall i' th' wood have been re-modelled and charmingly laid out by W. H. Lever, Esq., M.P., the generous donor of the mansion.

Hastings.

The latest report on this museum covers the period from August 1st, 1905, to December 31st, 1906. On April 1st, 1905, the museum was transferred to the corporation, and the present curator (Mr. Ruskin Butterfield) was appointed in August of that year. During the period under review a good deal of re-arrangement both of cases and

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collections has taken place, and with very good results. A collection of local mammals has been aded, the Board of Education having given a grant towards their purchase. Demonstrations in the museum to classes from elementary and secondary schools in the borough have been resumed. But the insufficient space at the disposal of the curator cripples work of this description and seriously hampers the development of the museum. The institution has been visited by a number of eminent men since its re-opening, and many donors have come forward with useful gifts.

Norwich.

The attendance at the Castle museum during 1906, shews a decrease of nearly 8,000 on that of the previous year. A good deal of work has been done in the way of description and reproduction of the paintings of the " Norwich School," and the pictures in the gallery have been of very great assistance to writers such as Mr. Dickes and Mr. Theobald, who have treated on the subject. Special exhibitions of plate and of XVIIIth century needlework have been held in the keep with marked success. A collection of rocks has been displayed and also a series of models, with descriptive labels, shewing the damage done by chafers, strawberry-beetles, wire-worms, and cabbage moths. The card catalogue of donations is nearing completion, and forms an almost perfect system of reference for all the donations received for over 80 years. The committee makes special and laudatory mention of the care taken of the collections by the curator and his assistants.

Haslemere.

The " Museum Gazette " (January and February, 1907) treats of the usual wide range of subjects, and in as interesting a manner as of old. But we cannot follow the editor in his assertion that a biologist expects the state to maintain school children. Biologists are not necessarily visionaries or socialists, nor does a knowledge of biology connote an ignorance of political economy. An interesting feature

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in the January number is the introduction of a plate of six skulls, with corresponding letters attached to the component bones. Subscribers are invited to send in descriptions, and those who contribute meritorious descriptions will be allowed to select to the value of 10s. from the list of books and specimens published in the Gazette. A very comprehensive article on colour-changes in leaves divides the causes into (1) age, (2) insects, (3) fungi, and (4) accidental damage. Opposite instances are given of each. The plan begun in the January number is continued in the February one. In the latter case, the frontispiece is a view of the interior of the zoological department of the museum, and readers are invited to identify twelve of the objects figured. In answer to a criticism in the "Naturalist," the editor, while strongly urging the value of local departments in museums, strongly (and wisely) deprecates any attempt to make an educational museum simply local. He rightly contradicts the assertion of his critic that the museums of York and Chester are "strictly local." The number also contains an interesting article on "thorn-houses," and a number of useful natural history notes.

Washington.

The report of the U. S. national museum for the year ending June 30, 1906, is no exception to the rest of these documents in past years. It contains matters of such quantity and importance that the following remarks cannot even claim to be a summary of its contents. The report opens with a tribute to the memory of Mr. S. P. Langley, whose death was a loss not only to the Smithsonian Institution (of which he was secretary) but to the whole museum world. A brief reference to his life work will be found on page 316, vol. V. of this Journal. The new museum buildings are proceeding actively, and promise to constitute one of the finest edifices in the world. This is certainly a necessity for the housing of a magnificent series of collections which are increasing at the average rate of about a quarter of a million specimens a year. During the

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year under review, the additions to the biological collections alone amount to over 227,000 specimens. Expeditions made to West Sumatra and the adjoining islands, West Borneo, Arizona and New Mexico have resulted in valuable accessions to the ethnological department. The United States Cartridge Company (of Lowell, Massachusetts) has deposited its collection of small arms—consisting of 569 pieces—and the museum now contains an excellent series of arms of protection, ranging from the cross-bow to the magazine rifle. Among numerous additions to the biological departments, Mr. William Schaus' collection of 75,000 American lepidoptera must be specially noted. A very large amount of description and research is being made in every department of the museum, perhaps the most noteworthy item is the "Handbook of the Indians," a series of articles based on the ethnological collections and in course of publication by the Bureau of Ethnology. One of the most important sections of the report—and perhaps the most interesting one to our readers—is that referring to the formation of an American Association of Museums. This event has been fully described and discussed elsewhere, and it is only necessary to state that at the general meeting held in New York on May 15 and 16, a temporary constitution was adopted, and a board of officers was elected: it was also decided that some form of periodical should be published. We heartily wish the movement all success!

Sydney.

The history and work of the Australian museum for 1905-6 is given in very condensed form in the president's report. The attendance for the period, 135, 418, shews a decrease of over 3,000 on that of the previous year. A good many students have, however, visited the museum during the same period. Twelve gallery demonstrations were given to teachers and students, but the accommodation for these was so inadequate that the number admitted had to be limited. The president takes the opportunity of making a strong appeal for a lecture theatre. It seems strange that

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an institution of the rank of the Australian museum should be unprovided with so necessary an adjunct. The trustees are sadly hampered by want of funds in adding to the museum: several collections have been missed on this account, and will probably be lost to the country. It is suggested that good collections should be secured by combination between state departments, and the specimens divided among various museums. Mr. Chas. Hedley took part, on behalf of the museum, in an expedition to Mount Kociusko. The museum publications during the year were:—"Records of the Australian Museum," vol. v., part 6; vol. vi., parts 1, 2, 3: "Memoirs of the Australian Museum," vol. iv., part 9 (Results of the "Thetis" Trawling Expedition).

Edinburgh.

There are two points in Dr. Dobbie's report on the Royal Scottish Museum that will be read with regret by all. These are, the death of Mr. J. G. Goodchild and the retirement of Dr. R. H. Traquair. The latter official has filled the post of keeper of the natural history department for 32 years with conspicuous success. We hope that his retirement from active service will not diminish the interest he has taken in the Museums Association almost since its inception. With the exception of the two foregoing items, the report is eminently satisfactory. The attendance of visitors exceeds that of the previous year by ten thousand, and is over five thousand above the average for the last five years. Much work has been done in the Egyptian department, and many specimens have been added. Mr. Edwin Ward has been sent out on behalf of the museum as a member of Dr. Flinders Petrie's party. Mr. James Cross has presented over 1,000 palæoliths found at Milton Street in Kent. The number of additions to the natural history department is 9,627, of which 9,277 are donations. Among the latter is a series of 174 bird skins presented by the honourable Walter Rothschild. Several useful additions have been made to the technological department, these include a glass model of part of the Midlothian coal-field. To

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the engineering section has been added a model of the "Wylam Dill" locomotive which is placed for comparison by the side of a modern engine. The museum and library are largely used by students.

General Notes.

AT HOME.

APPOINTMENT.—Mr. E. E. Lowe, F.L.S., curator of the museum and art gallery, Plymouth, and hon. assistant secretary of the Museums Association, has been appointed curator of the museum, Leicester, in succession to Mr. Montagu Browne, F.G.S., F.Z.S., resigned.

COUNTRY-IN-TOWN EXHIBITION.—Arrangements are being made to hold a Country-in-Town Exhibition at the Whitechapel Art Gallery towards the end of July, 1907, on lines similar to those of last year. Teachers are requested to encourage the children to rear some plant, or grow one from seed, with the view of sending the best of these to the above exhibition. A limited quantity of seed will be available for distribution to schools needing it. As it is difficult to preserve the freshness of plants for several days in a crowded room, they will be changed at least twice a week, so that schools will exhibit in rotation.

WHITECHAPEL ART GALLERY.—An exhibition illustrating "animals in art" will be held at this gallery during the months of October and November. One gallery will be devoted to paintings and drawings. There will be groups of paintings by Flemish and Dutch animal painters (Rubens, Snyders, Paul Potter, Hondecoeter, &c.), as well as groups by the older English painters (Morland, Stubbs, and Ward), and by nineteenth century or contemporary animal painters in England and France. A second gallery will be given up to Japanese and Chinese paintings, drawings, and carvings of animals. In the lower gallery there will be sections for animal sculpture; animals in ancient art—Assyrian, Egyptian, Greek, and Roman; medieval carvings and paintings illustrating the animal symbolism of the bestiaries, &c.; heraldic animals; and the use of animal forms in decorative work by savage races. Animal forms occurring in tiles, tapestries, rugs, metalwork

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(aquamanilles), pottery, furniture, &c., will be included. There will be a section for drawings of animals. Drawings by Dürer, Rembrandt, Romney, Ward, and many modern artists have already been promised.

BEQUEST TO BRIGHTON.—Mrs. Jane Harriet Oakley, of Wilbury Lawn, Hove, left her pictures in the dining room at Wilbury Lawn to the mayor and corporation of Brighton and her statue of Dante and her oak writing-table to the Dante Society.

SUNDAY OPENING.—By a unanimous vote it was decided that the Nottingham Castle Museum should be thrown open to visitors on Sunday afternoons between 2 and 5 p.m. Since 1901 the grounds only have been open on Sundays.

SUNDAY OPENING NOT WANTED.—The Blackburn town council have decided to discontinue the Sunday opening of the library, museum and art gallery. Mr. Alderman Crossley said the demand for books and the attendance at the art gallery and museum on Sundays had shown that there was no real general demand for Sunday opening.

FEDERAL CONFERENCE ON EDUCATION.—This Conference is to be held in the Caxton Hall, Westminster, from May 24th to June 1st. It will include a nature study section of which Sir John Cockburn is president and Mr. W. M. Webb secretary; as well as a museum section presided over by Lt.-Col. Plunkett, director, Science and Art Museum, Dublin, with Mr. A. R. Nicholls, of the same museum as secretary. An exhibition will be held in connection with the conference, including exhibits from the nature study and museums sections. The following resolutions will be submitted to the conference and there will be a dozen typical collections on view: 1. That the formation of school collections illustrative of science or art are a valuable aid to education. 2. That when school collections are made to illustrate natural history or other branches of knowledge arrangements for the exchange of such collections between various parts of the Empire will assist the objects for which the League is instituted. 3. That teachers and others should discourage the making of such collections as might tend to the extermination of rare plants or animals, and should assist in preserving such objects by fostering a knowledge and love of nature.

LIVERPOOL'S SEPT-CENTENARY.—To commemorate the 700th anniversary of Liverpool's foundation various festi-

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vities and a grand pageant are to be organised this year, and a special historical exhibition is to be held in the art gallery. This will comprise the charter granted by King John—Liverpool's certificate of birth—supported by other town charters and ancient documents. Maps, plans, and views. Books by Liverpool authors or printed in Liverpool, specimens of local bookbinding and book-plates of Liverpool men. Old newspapers and playbills will recall the customs and manners of bygone times. Watch cases and clocks, Liverpool-made furniture prior to 1830, and pottery and porcelain made or printed on in Liverpool will constitute a record of artistic development. There will also be local coins, medals, and tokens, portraits and miniatures of bygone Liverpool worthies and a collection of ships' models ranging from the earliest sailing-boats to the latest Atlantic liner. The exhibition opens on July 8th and closes on August 10th.

THE BUILDING OF PICTURE GALLERIES.—At the twelfth annual general meeting of the members of the Royal Institute of British Architects, Mr. A. W. Weissman, architect, of Amsterdam, read a paper on the building of picture galleries. In designing a museum, he said, the architect should keep in mind that it is essential to his success that the works of art for which the building was intended should be perfectly safe in it, and shown to their best advantage. Modern painters preferred the gallery rooms lighted from ceiling. Rooms lighted from the ceiling were suitable for large paintings of the Italian and Flemish schools; for those of the Dutch schools side-light was better. In referring to the galleries of Europe he remarked that the National gallery in Trafalgar-square was spoiled by its low elevation, its insignificant dome, and its pepper-box turrets. Since the addition of the new wings and the central octagonal hall, however, the lecturer considered that the interior of the gallery was one of the best to be seen, and the lighting extremely well managed.

FOREIGN HONOUR FOR AN EDINBURGH ARCHÆOLOGIST.—The prix allier de Hauteroche, of the value of one thousand francs, which is awarded at stated intervals by the French Académie des Inscriptions et Belles-Lettres, has on the present occasion been divided equally between Dr. H. Gæbler, of Berlin, and Dr. George Macdonald, assistant secretary in Edinburgh to the Scottish Education Department. Dr Macdonald, who was Rhind lecturer in archæology for 1904, is honorary curator of coins to the

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Society of Antiquaries of Scotland. He has written extensively on numismatic subjects, but the particular work which the Académie des Inscriptions has selected for "crowning" is his "Catalogue of Greek Coins in the Hunterian Collection, University of Glasgow," the successive volumes of which appeared in 1899, 1901, and 1905 respectively.

A SCOTTISH ARCTIC EXPEDITION.—Mr. Robert C. Mossman, F.R.S.E., of the Scottish oceanographical laboratory, and Mr. Norman B. Kinnear, who has been recently assisting Mr. W. Eagle Clarke, F.R.S.E., at the Royal Scottish museum, have joined the "Scotia" in order to carry on scientific research in the Greenland Sea and Davis Straits. Mr. Mossman will conduct physical investigations of the air, sea, and ice, while Mr. Kinnear will undertake biological work. The "Scotia" is under the command of Captain Robert Robertson.

THE EDLINGTON BEQUEST TO NORTH SHIELDS.—Five new volumes of the Edlington Bequest, described in the *Journal* vol. 4, pages 319-20, making 17 in all now completed, have just been added to the collection in the Tynemouth public library. The first five volumes contain over eight hundred engravings and etchings by Turner, who takes the first place. The principal feature of the latest addition is the large collection of engravings filling two volumes by George Cruikshank, who illustrated the works of Dickens, Ainsworth, Charles Dibdin, and other writers. They have been arranged by Mr. John Park, and mounted by Mr. J. A. Lambert, both of North Shields, while the binding has been done by Messrs. Robinson of Newcastle. Turner, as already stated, takes the first place, and other British artists will follow in alphabetical order. So far, examples of the work of Bewick, A. Cooper, T. S. Cooper, C. W. Cope, J. S. Copley, E. and H. Corbould, David Cox, T. Creswick, R. and G. Cruikshank, T. Danby, W. Daniell, P. de Wint, W. Etty, and W. J. Linton have been included. After the British school has been completed the foreign schools will be arranged and classified. Great interest is being shown in the collection, the completed portion of which has been seen by a large number of persons, many of them from a distance, interested in engraving.

SIR C. HOLROYD ON ART EXHIBITIONS.—Sir Charles Holroyd, director of the National gallery, opened at the corporation art galleries, Brighton, an exhibition of works of the Royal Society of Painter-Etchers and Engravers,

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including examples of the work of Eugène Béjot, P. C. Helleu, Hedley Fitton, Susan F. Crawford, W. L. Wyllie, Sir Charles Holroyd, A. Legros, Malcolm Osborn, Herbert Dicksee, Mortimer Menpes, Alfred East, and others He described the various processes of etching and engraving, and said that each had its own quality. Engraving had dignity and a pleasant silvery greyness; etching had freedom and suppleness of line; dry point, incisiveness and subtlety of line and richness of effect in the shadows; aquatint, purity, and flatness of tone giving effects of great sweetness; mezzotint, richness and truth of light and shade. A good plate was like a sonnet, a single thought expressed in restrained enthusiasm, the inspiration of the moment telling through the work in numbers of prints which each showed actually the handiwork of the original artist. By special exhibitions such as that the art galleries of great towns could do most useful and interesting work. The usual exhibition one saw in corporation galleries was a sort of feeble echo of the Royal Academy exhibition. Some of the unsold works of that annual orgie of art were collected indiscriminately together, and the result was nothing but the shadow of an incoherent debauch. How much more valuable from an educational point of view would be a historical exhibition of a period of art, even if it had to be completed by the aid of photographs and casts.

GIFT TO DUBLIN ART GALLERY.—The latest gift to the Dublin Modern Art gallery comes from M. Rodin, the famous French sculptor, who has presented a bust of Mr. George Wyndham to the gallery.

OPENING OF ART GALLERY AT BRIGHOUSE, YORKSHIRE. —It has now been aranged that the Princess Louise (Duchess of Argyle) will visit Brighouse in connection with the opening on Wednesday, May 22nd, of the new art gallery erected by Alderman William Smith (Mayor). The royal party will arrive on Tuesday, the 21st, from London, and will proceed to Kirklees, where they will spend the night, and on the following day the opening of the art gallery will take place at noon.

LIVERPOOL PICTURES.—A central home for the Roscoe collection of pictures has often been advocated by those who desire that the public should have the fullest opportunity of viewing and admiring these works of old masters, got together by a distinguished and devoted townsman, and the corporation of Liverpool intend to seek special parliamentary powers to enable them to carry out the provisions of a

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proposed agreement with the trustees, under which the pictures will be housed in the Walker Art Gallery "for a period not exceeding forty years."

GIFTS TO BIRMINGHAM UNIVERSITY.—At the meeting of the council of the university yesterday, the vice-chancellor presiding, a number of valuable gifts were announced. Professor Hillhouse reported the gift to the botanical museum, by a few friends of the university, of a special collection of fungi and fungus diseases, made during the last forty-five years by Dr. Charles B. Plowright, of King's Lynn. The collection is reported as exceptionally rich in species, these numbering between 4,000 and 5,000, each represented by from one to six specimens. Professor Bridge announced that the Rev. C. Owen Pickard-Cambridge had presented to the zoological museum a valuable collection of British spiders, consisting of nearly 600 tubes of spirit-preserved specimens, and including nearly 300 species of true spiders, besides representatives of some other groups of arachnida. Professor Bridge also reported the gift to the zoological museum, by Mr. George Copley, of a collection of corals and shells from the Philippine Islands. The corals include many rare and valuable specimens.

NEW ART GALLERIES FOR LANCASHIRE.—Mr. James Ogden, of Kilver Deyne, Rochdale, for many years a member of the town council, left estate of the gross value of £14,719, of which the net personalty has been sworn at £14,358. Mr. Ogden left various sums for charitable purposes, these including £3,000 for the provision of a Municipal Art Gallery at Rochdale, and £500 to the Bury corporation for purposes of the local art gallery. Testator left the residue of his property, amounting to about £6,000, to be expended as his executors may think fit in the encouragement of artistic journalists or to assist needy students in their artistic pursuits. A sub-committee has had the bequest to Rochdale under consideration, and they advise the council that the bequest could be more usefully applied in encouraging artistic pursuits or assisting needy students in art. The sub-committee "feel that the corporation may rely upon the executors applying the residuary estate in promoting the interests of art in the borough, and having regard to all the circumstances they do not recommend the acceptance of the gift." One of the reasons advanced for not accepting the bequest is that it would be inadvisable to set up two art galleries and two museums for a borough like Rochdale.

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CHANTREY BEQUEST REFORM.—A proposal is on foot to extend the National Gallery Loan Act so that some of the pictures purchased by the Chantrey trustees may be sent to provincial art galleries, thus relieving the congestion at Millbank. In the House of Commons Mr. John T. Middlemore asked the Secretary to the Treasury whether he would consider the propriety of modifying or withdrawing the Treasury letter of November 11th, 1898, addressed to the trustees of the National gallery, so as to give the latter the power of refusing to exhibit such pictures purchased out of the funds of the Chantrey trust as they might think unsuitable for this purpose, and also of eliminating from the gallery such undesirable pictures as were already there. If the Treasury could not adopt either of these courses, would it, continued Mr. Middlemore, be prepared to take any steps to restore to the trustees of the National gallery complete control over the pictures exhibited in their gallery which they now shared with the Chantrey trustees. Mr. Runciman, in reply, remarked that as far as he was aware no such reform of the Chantrey Bequest would pass the House unopposed. He was willing, however, to consider any proposals which Mr. Middlemore might submit to him. The Chantrey Fund amounts to between £2,000 and £3,000 a year, and it is certainly not now doing all the good it is capable of. The trustees of the Chantrey Bequest, who are, of course, members of the Royal Academy, have this year purchased the following works from the Academy exhibition :—" The Rehearsal," an oil painting, by Mr. L. Campbell Taylor, of Hindhead (£1,000) ; " Runswick Bay," an oil painting, by Mr. Arthur Friedenson, of Runswick (£150) ; " The Seeds of Love," a watercolour by Mr. W. G. Simmonds, of Putney (£36 15s.) ; " The Earth and the Elements," a marble group by Mr. Bertram Mackennal, of St. John's Wood (£367 10s.).

WELSH NATIONAL MUSEUM.—At the meeting of the Cardiff city parliamentary committee, last month, the town clerk reported the receipt of the charter of the Welsh National museum which it was proposed to erect at Cardiff. It was pointed out that there was no reference in the charter to the provision of the cost of maintenance, when the town clerk stated that the Government had promised £10,000 a year towards the maintenance of the National museum and library. Cardiff was prepared to provide a halfpenny rate, which would produce £2,000 a year, and the Government would contribute an amount equal to that which was raised

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locally. This proposal had not met with the approval of the Welsh members, and they were arranging for an interview with the Government authorities on the matter. The Earl of Plymouth has promised to present to this museum Sir William Beechey's portrait of General Picton.

GUILDHALL EXHIBITION, LONDON.—Mr. A. G. Temple, director of the Guidhall Art Gallery has greatly broadened out the knowledge of art among the people by the wide range which he has given to the annual exhibitions in the Guildhall, which have embraced almost every country and every period. The fifteenth exhibition, opened by the Lord Mayor in April, falls behind none of its predecessors, and brings before the British public a school of painters that is scarcely represented in any of our public or private collections. It comprises nearly 250 works, all by Danish painters, which will have a very special interest for art critics and students, as well as affording by the attractive merit of the pictures wholesome pleasure to all who visit the exhibition, which will remain open till the 13th of July, the admission being free all the time.

NATIONAL GALLERY OF SCOTLAND.—Mr. Robert Gibb, R.S.A., famous as the painter of "The Thin Red Line" and other equally successful battle pieces, was for twelve years curator of the National Gallery of Scotland, and retired in March, which period likewise ended the control of the Board of Manufactures over the gallery, that institution now being directed under the National Galleries Act. The old rule ordained that none could hold the office of curator who was not a member of the Royal Scottish Academy, but the new act abolishes any such restriction. This freedom has enabled the Secretary for Scotland to amalgamate the offices of curator of the National gallery and Scottish Portrait Gallery, and Mr. James L. Caw has been appointed to occupy the dual position. Mr. Caw has filled the post of curator of the Portrait gallery since 1895, having succeeded the late Mr. John Gray, and during that time he has given the greatest satisfaction. Mr. Caw, born in Ayr in 1864, was educated at Ayr Academy, West of Scotland Technical College, and Edinburgh University. In conjunction with Sir Walter Armstrong and R. A. M. Stevenson he produced the life of "Sir Henry Raeburn"; his "Scottish Portraits" is one of the most valuable publications of its kind, and he is also the author of "The Scott Gallery" and of numerous contributions to "The Dictionary of National Biography," "Bryan's Dictionary," and

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various art magazines. The new secretary and accountant to the new National Galleries Board is Mr. Richard Wood, who was for many years chief assistant to Mr. Inglis, secretary to the now defunct Board of Manufactures.

CHANGES AT THE NATIONAL GALLERY, LONDON.—Since Sir Charles Holroyd took up the position of director of this gallery he has inaugurated certain changes evincing a spirit o reform that is likely to lead to a much better classification of the treasures of this great institution. The most notable improvement so far achieved is the grouping of Ruben's pictures in one room, together with certain pictures by Vandyck, Jordaens, Teniers and other contemporaries, thus facilitating the study of works of the Flemish school. The Dutch school has likewise been treated in a simliar way, the splendid portraits of Rembrandt being associated with Hobbema, De Hoochs, Jan Steen, Terburg, Cuyp, and their confréres. One effect of the change is to show many of the pictures in new aspects from the different effects of the light in their changed positions, and the general public, equally with the students and critics, will benefit by this more orderly display, which is being carried out with manifest artistic judgment. The removal of the London atmosphere that had accumulated through many years has brought back with conspicuous success a good deal of the original brilliance of the pictures.

THE NATIONAL GALLERY, LONDON.—The trustees of the National gallery, in their report for 1906, note the following additions :—The "Venus and Cupid," by Velasquez—the "Rokeby" Velasquez—obtained through the National Art Collection Fund. The "Madonna of the Tower," obtained through the generosity of Miss Eva Mackintosh. "Lady Cockburn and her Children," by Sir Joshua Reynolds, restored to the gallery by the bequest of Mr. Alfred Beit, and hung in the place it formerly occupied in Room XVIII. at Trafalgar Square. "The John Samuel Collection," acquired by the bequest of Miss Louisa and Miss Lucy Cohen ; and lastly, twenty-three canvases belonging to the Turner collection which had never before been exhibited. These, together with other pictures by that master which were not usually on view to the public, have been hung in Room XI. at the Tate gallery. Several of these canvases are in an unfinished state, but have, for that very reason, a special interest. The National gallery last year bought Hyacinthe Rigaud's "Lulli and the Musicians of the French Court," out of the grant in aid ;

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C. W. Furse's "Diana of the Uplands," out of the Clarke Fund; and Ford Madox Brown's "Chaucer at Court of Edward III'—a reduced repetition of the large picture now in the Sydney Municipal Gallery—out of the Lewis Fund. The National gallery is at last to be enlarged, and the trustees hope that with the new wall space screens will be no longer necessary. The work of arranging chronologically and cataloguing the Turner drawings belonging to the gallery is nearing completion. Mr. A. J. Finberg, to whom the task was entrusted, reports that the detailed "catalogue raisonné" of the whole collection has made substantial progress. Three hundred manuscript pages of foolscap are now ready for delivery to the printer, the number of drawings thus described amounting to about 4,000 He expresses the hope that the task of completing this new catalogue and passing it through the press will be accomplished during the next financial year.

CARISBROOKE CASTLE MUSEUM.—The museum at Carisbrooke Castle, which forms the Isle of Wight memorial to the late Prince Henry of Battenberg, has just received from Mrs. W. Gibbs, of Ryde, on behalf of her late husband, a local reference library, consisting of standard historical and other works on the Isle of Wight, together with a collection of old prints of Carisbrooke Castle and Isle of Wight scenery generally. The deputy-governor of the island (Mr. T. B. H. Cochrane) has set apart a special room over the gateway of the castle for the reception of the gift.

BRITISH MUSEUM.—The Art Collections Fund has recently received from two of its members a large panel of whale's bone of the Carlovingian period, carved in relief, with King David dictating his Psalms, which has been presented to the British Museum. Its interest is increased by the fact that it was found about 1845 during the demolition of an old house in Hoxton, traditionally associated with the name of Thomas Cromwell, and supposed to have been used later as a meeting-place for Huguenots and Jews. The same subject, treated in an almost identical manner, occurs upon a smaller ivory panel in the Louvre, which probably dates from the ninth century.

STRATFORD MUSEUM, ESSEX.—The Stratford museum is chiefly concerned with local exhibits—its special feature being the fauna and flora of the county. At the meeting of the Essex Field Club Mr. Miller Christy, the president, referred to recent valuable acquisitions for the museum. He presented some fossil elephant-bones, washed out of the

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clay in the estuary of the Stour, where he found them on the shore. Many more bones—probably the remains of an entire animal—are still left, and an attempt will be made to excavate them. Two eggs of the kite—a species extinct in the country—and two of the buzzard, obtained at Maldon over 40 years ago, were also exhibited. Three skins of the purple sandpiper, obtained off Canvey Island at the end of last November, were described by Dr. J. Murie, and handed to Mr. W. Cole, the curator of the museum, who, in turn, showed a stoat in white winter dress, obtained by a game-keeper near Witham. It is proposed to reorganise the small museum in the Hunting Lodge at Chingford, which is devoted to exhibits obtained in, or connected with Epping Forest.

GLASGOW ART GALLERY.—The galleries committee of Glasgow corporation have selected from the exhibition of the Royal Glasgow Institute the following pictures for the permanent collection at Kelvingrove: "Launch of the Lusitania," by James Kay, R.S.W.; "Le Botaniste," by Edmond Van Hove; "Roses—La France" and 'Red and White Begonias," by Stuart Park; and "Sheep-Dipping, River Dee, Kirkcudbright," by William MacBride.

WALKER ART GALLERY, LIVERPOOL.—Mr. Dibdin, the curator of the gallery, informs "The Times" that it is proposed by the city council to arrange, at an early date, an exhibition of the works of the late John Finnie, R.E.; and he invites owners of pictures, especially of early works, to communicate with him. He also wishes to announce that the proposed historical exhibition of Liverpool art is postponed till February next to meet the convenience of the sept-centenary committee.

NATIONAL ART COLLECTIONS FUND.—At the end of last year this fund had 710 members, while the French Society of Friends of the Louvre has over 2,000 members. In the first two years of the fund's activity twenty-one separate works of various kinds were secured through its agency. Last year it acquired sixteen more. One of these was the famous "Robeby" Velasquez, duly hung in the National Gallery last spring. The next acquisition in the list is a fine sea piece by Boudin, entitled "Entre les Jetées, Trouville," which was secured by "The French Impressionist Fund," and was presented through the National Fund to the trustees of the National Gallery last October. The next item is Mr. Muirhead Bone's pencil drawing of the scaffolding at Charing Cross station during the reconstruc-

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tion of the roof. This was purchased by fifteen admirers, and presented through the fund to the British Museum last October. Three other drawings have been presented by collectors—namely, Mr. W. Strang's pencil study for an etched portrait of Henry Newbolt, Esq., in the Tate gallery; a set of drawings by Ferdinando Galli, and a drawing by Thomas Gainsborough of a boy and a girl at a stile—the first study for the picture of "The Mushroom Girl," in the British museum. The other acquisitions are a sixteenth-century French table clock, ten medallion portraits by Tassie and by Poole, a medal of the first Duke of Lauderdale, by Roettier, six medals of the seventeenth century, some fifteenth and sixteenth century woodcuts, and a volume of rare etchings by Burgkmair the younger and Vogtherr, and two Turkish covers of embroidered velvet, two old French andirons, and a plate of Liverpool pottery exemplifying the early printed earthenware produced about 1750. It appears from the financial statements that about £1,000 still remains to be cleared off on account of the purchase of the Velasquez p cture. But this sum has been lent to the Society free of interest by some of its members. The Society's annual general meeting was held in the rooms of the Society of Antiquaries, Burlington House, Piccadilly, on Thursday, April 25th.

NATIONAL GALLERIES OF SCOTLAND.—The Board of trustees of the national galleries of Scotland have, it is officially announced, arranged to open the National gallery and the National portrait gallery on Sunday afternoons from 2 till 5 o'clock.

BRONTE RELICS FOR HAWORTH.—Through the recent death of the Rev. A. B. Nicholls, the husband of Charlotte Bronte, and almost the last link with the family, the Bronte Society's little museum at Haworth has been enriched with a number of interesting relics of the family. The most important is a series of family portraits which were formerly at the Haworth parsonage and which were removed by Mr. Nicholls to Ireland. The principal treasure of the kind was the Richmond portrait of Charlotte Bronte, which has gone by Mr. Nicholls' will to the National Portrait gallery, but the Bronte Society have an excellent copy of it. In the new acquisitions the most interesting is a portrait by Charlotte herself of her sister Anne. Its genuineness is attested by an inscription in Charlotte Bronte's own hand on the back. Another interesting portrait is one inscribed on the back in the hand-writing of the father of

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the Brontes—"This is my wife, painted by an eminent artist"—possibly, it may be conjectured, the well-known painter Robinson, of Leeds, who it is known gave lessons to Charlotte and to Branwell. Of Branwell himself there is a striking silhouette, cut in black paper, touched with gold, and a large plaster cast of a medallion which was modelled by Leyland. The collection includes also a number of interesting personal relics of the Brontes, and a portrait of the Rev. W. Morgan, vicar of Christ Church, Bradford, who was married at the same time and place as Mr. Bronte to a cousin of Mrs. Bronte.

MANCHESTER UNIVERSITY AND MUSEUM.—The opening of the next college year, in October, will see some important developments which are contemplated in the teaching and equipment of Manchester university. One of these is in connection with the teaching of zoology and botany. The authorities have decided to appoint lecturers in economic zoology and economic botany, and they will begin work regularly next year. These lecturers will devote themselves chiefly to the practical side of the subjects. They will carry on investigations into the causes of both animal and vegetable pests, and will, it is hoped, obtain practical results of great value. Besides research work they will inquire into definite instances of damage done by pests which are brought to the notice of the university by local authorities or by farmers and others. The university authorities have at present under their careful consideration the question of the museum.

ABROAD.

APPOINTMENTS.—Dr. A. Furtwangler has been appointed keeper of the "Antiquarium" at Munich in succession to the late Dr. W. von Christ. The collection which now passes under his control dates back to the time of Albrecht V. (1570) and includes more than four thousand specimens, being especially rich in ancient Greek, Etruscan, Egyptian, and Roman bronzes. Dr. Furtwangler was formerly one of the keepers of the collection of ancient vases at Munich and also has held the appointment of Professor of Classical Archæology at the university since 1894. He has been a voluminous writer on his subject. The appointment is also announced of Dr. Karl Koetschau, director of the K. Historisches Museum at Dresden, to be director of the Grand Ducal Museum at Weimar, as well as of the Goethe Museum and that of Industrial Art in the same city.

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FOSSIL FOOTPRINTS IN THE SECONDARY ROCKS.—Mr. C. H. Hitchcock, curator of the Butterfield museum, Dartmouth College, Hanover, New Hampshire, U.S.A., has returned to the study of the Triassic footmarks of Connecticut, and would be glad to correspond with the officers of museums with reference to slabs of Ichnites found especially in Great Britain. His experience leads him to believe that the tracks of animals on stone are more abundant than is commonly supposed, and that there is much to be learned from their study. Although rather bulky, a place can be found for them in the exhibition rooms, and perhaps exchanges can be negotiated.

LOCAL EXCLUSIVENESS.—During the discussion on the fine art department in the Chamber of Deputies, a protest was raised against the dispersal of objects relating to Umbria beyond the limits of that province. It was pointed out that Umbria possesses traces of the very oldest Italian civilisation—a fact recognised by the Ministry, which has recently ordered excavations to be made at the ancient Umbrian town of Nursia. There is a good deal of local patriotism in Italy, and the provinces have no desire to see their archæological and art treasures carried off to make a Roman or Florentine holiday.

ART IN AMERICA.—The New York corresponident of "The Tribune" writes: "Mr. William T. Evans, of New York, has given to the National Gallery of Art at Washington fifty paintings representing the work of about twenty-five living and dead American artists. He will add to the gift from time to time examples of other American painters. The National Gallery has now a fairly good nucleus. It will be remembered that about a year ago the Supreme Court of the District of Columbia decided that under its charter the Smithsonian Institution of Washington, which has been noted for its scientific treasures, is empowered to have a National Gallery of Art. This decision meant that the Smithsonian Institution could receive the collection of art objects bequeathed by the late Mrs. Harriet Lane Johnston, the niece of President Buchanan. This collection has several paintings by many of the early American artists, as well as by Sir Joshua Reynolds and other English artists."

BEQUEST TO THE LOUVRE.—Comte Potocki recently announced to the director of the French National Museums that he proposed to bequeath an admirable portrait of the

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brother of Rembrandt by the great artist, a work dating about 1654. Asked to lend it at once so that it might be placed in the room in the Louvre where all Rembrandt's works have lately been arranged, the Comte graciously agreed, and the picture is now on view.

MUSÉE GOELDI, PARA, BRAZIL.—After spending nearly a quarter of a century in Brazil, Prof. Dr. Emile A. Goeldi has felt obliged by the state of his health to retire from the post of director of this museum, and with the consent of the Brazilian Government he has nominated Dr. Jacques Huber, who was chief of the botanical section to be his successor. Dr. Goeldi will retain the title of honorary director, by request of the Government, who have expressed by a special resolution their full approval of his administration of the museum since its establishment in 1894, and have also appointed Dr. Goeldi official delegate to the International Zoological Congress at Boston, as well as to the Geographical and Ornithological Congresses. Dr. Goeldi will reside in Switzerland, where he will occupy himself with working up the scientific material relative to the natural history and Amazonian Ethnography of Brazil.

NEW MUSEUM FOR BOMBAY.—The Bombay memorial of the recent tour of the Prince and Princess of Wales in India is to take the form of a museum of the products and industries, the art and archæology, and the natural history of Western India. The Government of Bombay have approved the proposal of a special committee that the building for art and archæology should first be taken in hand, other portions of the scheme being postponed for a time. The president of the Royal Institution of British Architects is to be requested to select four gentlemen of repute in the profession who would be willing to submit designs at a premium of £100 each, and a like amount is to be paid to the makers of the two best designs prepared in India and sent in competitively.

NEW PURCHASE FOR THE LUXEMBOURG.—Mr. H. Hughes-Stanton, has received an intimation that the French Government has purchased for the Luxembourg his large picture of "Sand Dunes, Pas de Calais," which he has just sent to the Salon. The picture was exhibited last year in the New gallery.

THE MAKING OF ANTIQUES.—Mr. J. C. M'Nally, the United States consul at Liége, in a report to the Washington Bureau of Manufacturers, discusses the methods of some

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dealers in "antiques," and gives advice to collectors. He says that in anticipation of a good season, the European manufacturers of "antiques" have been kept busy. The "ageing" season is now on, and when the time comes for placing the articles on sale the ancient appearance will be perfect. The deception of the expert collector is by no means rare, and yet one hears of Americans returning with antiques representing a considerable amount of money, bought solely upon the lavish representations of the dealer. It should be remembered that the dealers pick up their stock in out-of-the-way places, usually in the interior of the country, and this should be a hint to other purchasers, who in looking for particular articles should stop in places outside the well-beaten path. The chances of getting the veritable articles are good, while the price will ordinarily be 100 per cent less. To purchase from the dealers in the large cities is to pay excessive prices for questionable goods. The Mecca of the curio-seeker is Bruges, which is noted for its valuable finds. The buyer does not stop to consider that the dealers for years past have swept every corner of anything savouring of antiquity, but continues to pick up at cheap prices whatever is offered. The American traveller (always reputed a millionaire) is considered the prey of these designing dealers. A visit to the workshop of antique dealers will show them pounding modern brass to represent the old-time article, and worm eaten and decayed furniture is made over into pieces representing the old Flemish type that would deceive the ordinary collector. The dealers carrying the greatest assortment of valuable articles and well housed on a principal street should be as carefully investigated before buying as the small dealer in the back street. Even these small one-room dealers are supplied by larger ones with articles that will catch the eye. It is from just such shops that the reports come of some "valuable original articles purchased for a song." Small cigar shops, cafés, and other unpretentious business places are usually provided with an old painting (made to order), a copy of some well-known work, which will at once excite the curiosity of the customer, who is particularly influenced by the surroundings. A good price is paid, and the buyer writes his friends that he picked up a "great find."

A PERIPATETIC MUSEUM GUIDE.—The last Bulletin of the Museum of Fine Arts, Boston, U.S.A., announces

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an important departure in the establishment of a personal guide to the public galleries. "Oral instruction upon collections has not hitherto been officially recognised among the duties owed by museums of art to the general public. Labels and catalogues are prepared for visitors generally, but the spoken word has been reserved for students specially enrolled. The complete fulfilment of the educational obligations of public collections of fine art demands a wide use of both methods. Guidance is exempt from some of the limitations of instruction given in print. A notice or a book cannot answer questions, and the reading of it takes time and effort which might be given to looking at the objects shown. The increase of oral instruction to classes in museums of art, both at home and abroad, within recent years, testifies to a widespread interest in opportunities of this kind. There remains only to widen the scope of such advantages by offering them under freer conditions. As a step towards this end, the guidance of visitors in the galleries has been made the special duty of one of the museum staff, under the title of docent. The docent will give any visitor what information he possesses about any or all of the collections. Visitors having special interests will be aided in pursuing them; those desiring to see the whole museum at one visit will be guided to the principal objects without loss of time; for those interested in the newest accessions the docent may have data not yet published. Appointments with the docent may be made by letter to the temporary director of the museum, or by application at the entrance to the museum for any hour not previously engaged, on Tuesdays, Thursday, and on Saturday mornings. The number of persons forming a single party will be limited to ten. The time during which the services of the docent may be retained will be limited to one hour, unless no other person is waiting. The docent will be Mr. Garrick M. Borden (B.S. Cornell University in 1901; M.A., 1902), at present assistant to the secretary of the museum. Mr. Borden was for three years lecturer on the history of art in the department of university extension of the university of California." This experiment is one that will be watched with considerable interest by all curators of art galleries, and it is to be hoped that in due course there will be a full report issued. Many art galleries in Britain average more than a thousand visitors per day, and it would require many "docents" to deal with these adequately in parties of ten.

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MUSEUMS ASSOCIATION.

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The object of the Association is the promotion of better and more systematic working of Museums throughout the Kingdom. In order to promote a better knowledge of Museums, the Association meets in a different town each succeeding year.

Each Museum contributing not less than one guinea a year becomes a Member of the Association, and individuals are admitted as Associates on payment of 10s. 6d. annually.

Each Museum can be represented at the annual meetings by three delegates, each having one vote. Each Associate has one vote.

Each Museum belonging to the Association and each Associate receives one copy of the publications of the Association.

A General Meeting of the Association is held annually, for the transaction of business, the reading of papers, and the discussion of matters relating to Museums.

All communications relating to the Association should be addressed to the Assistant Secretary, and communications relating to the *Journal* should be sent to the Secretary, to whom subscriptions should be paid.

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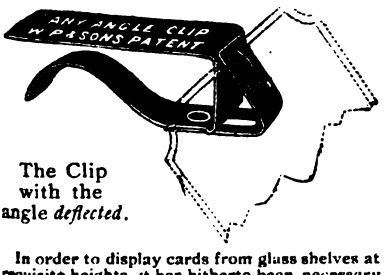

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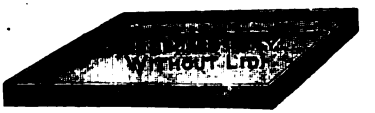

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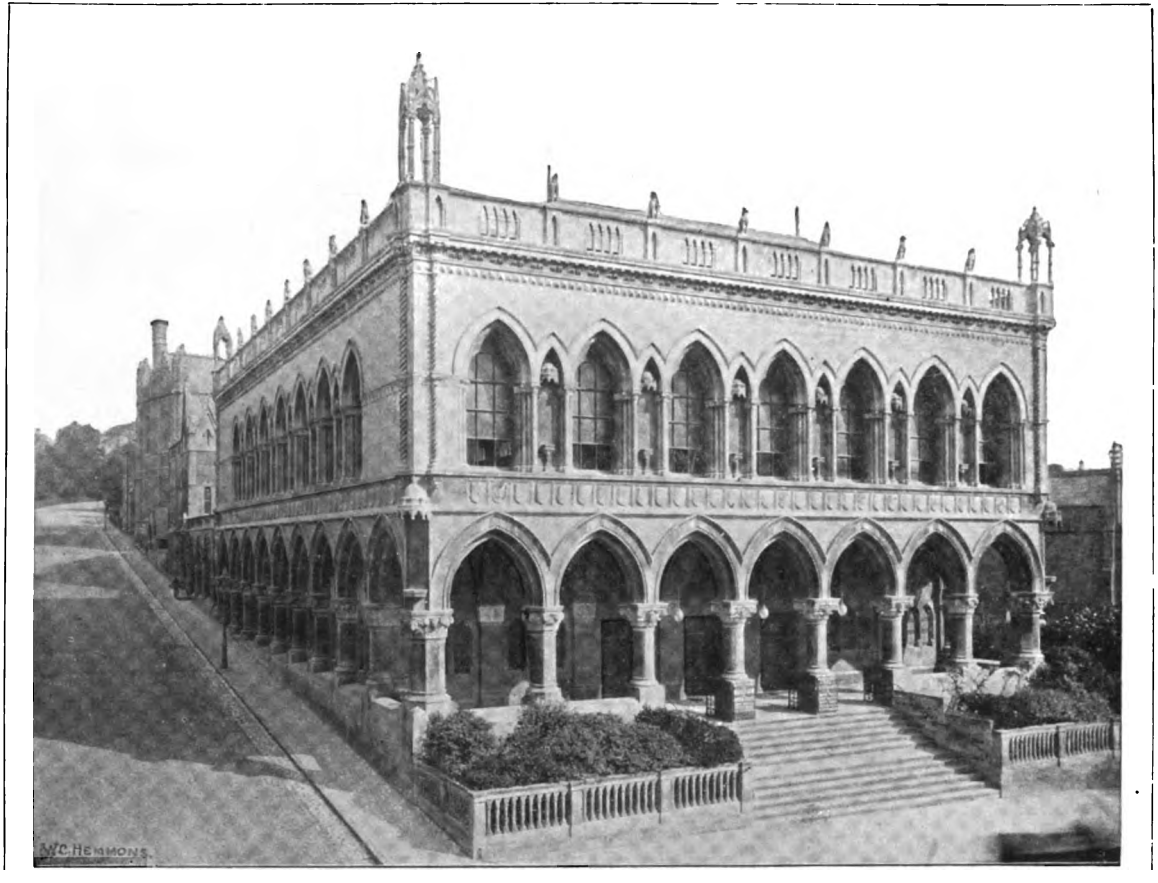

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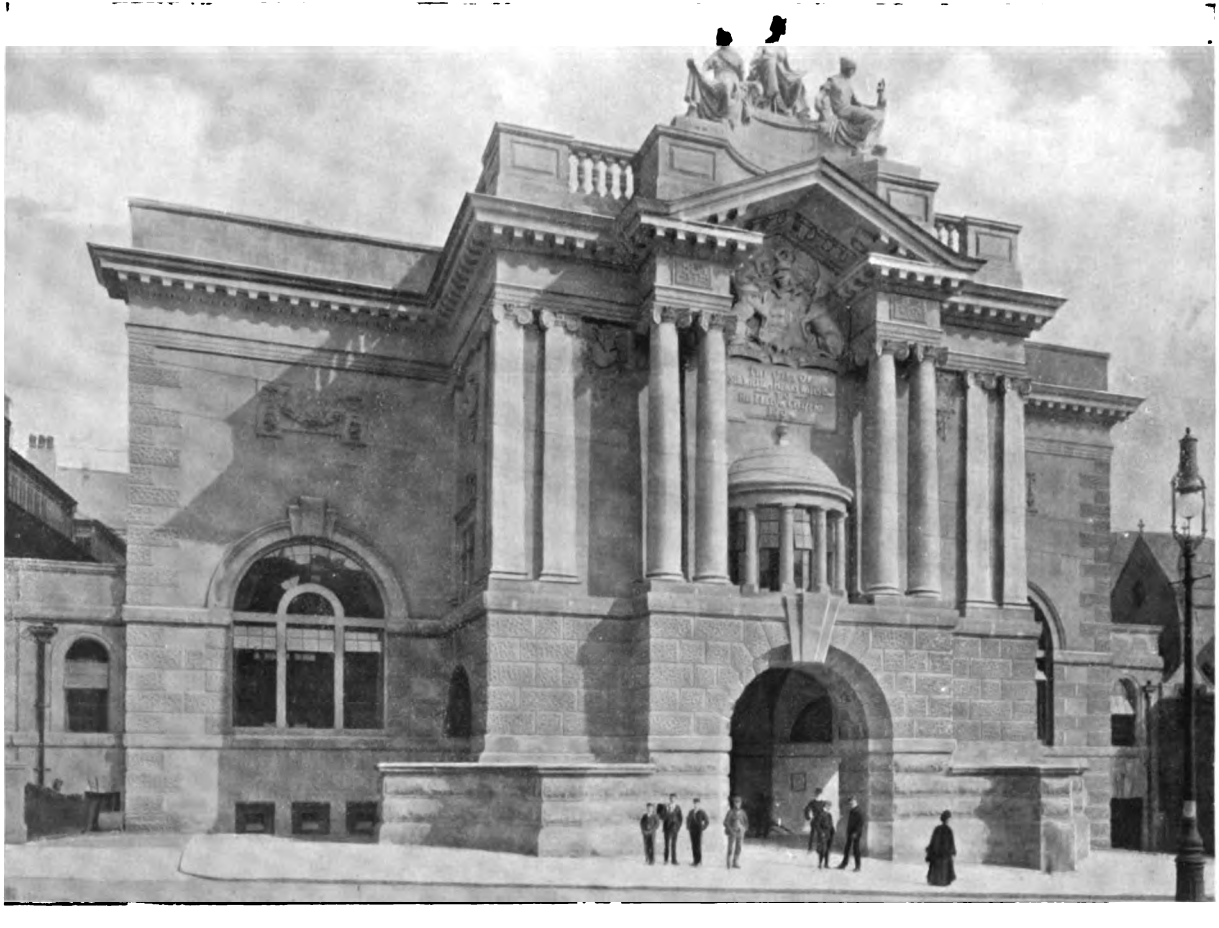

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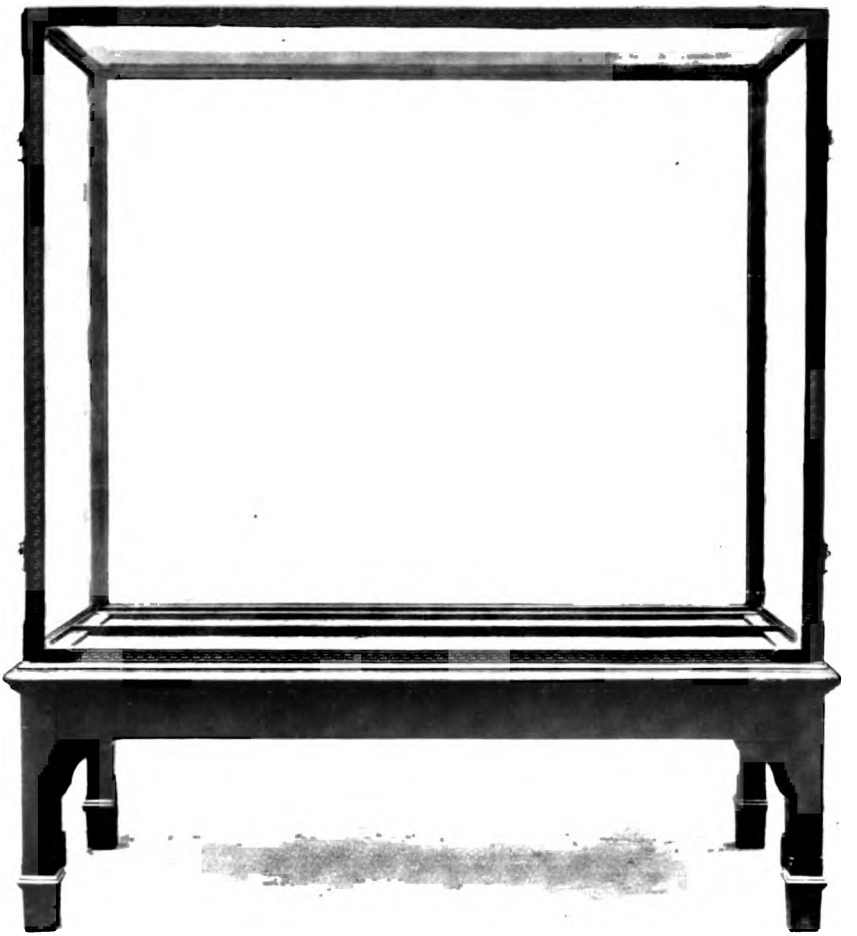

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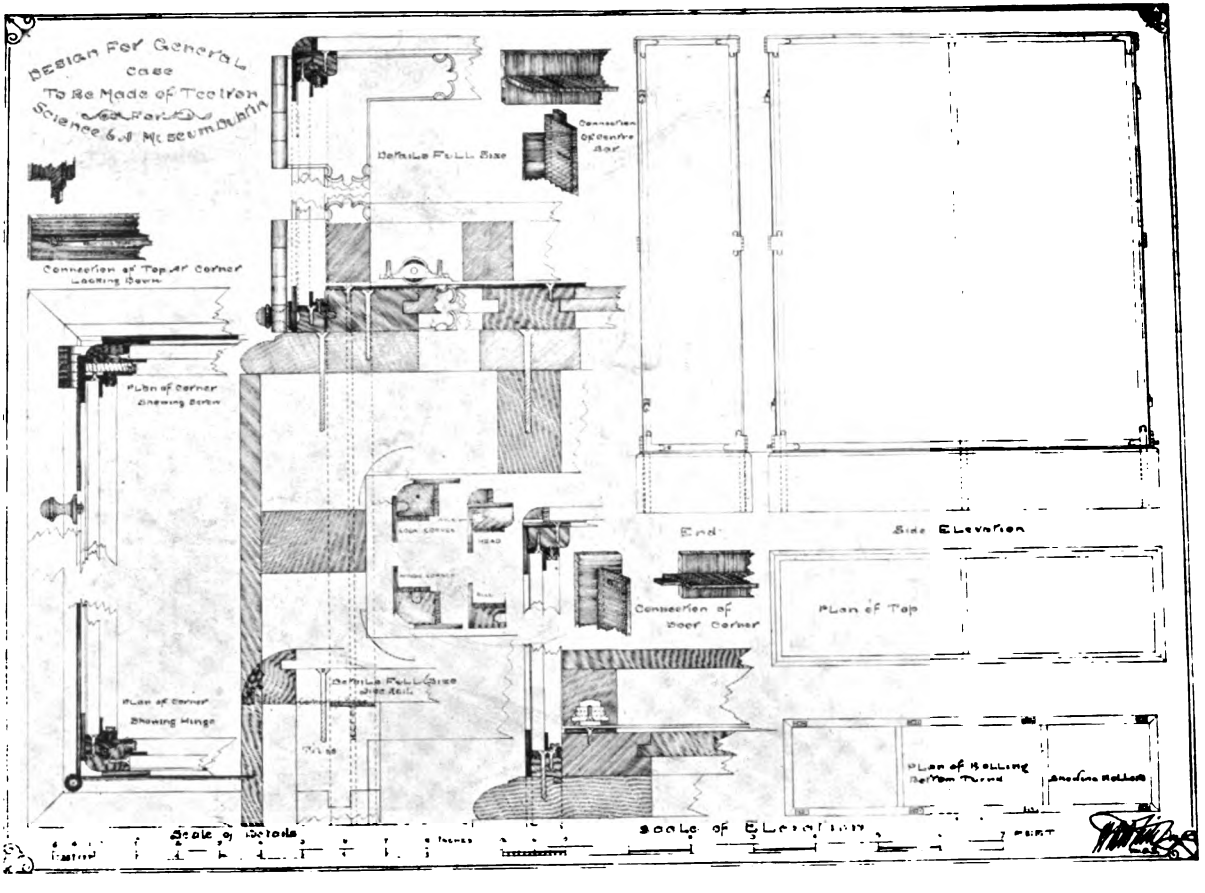

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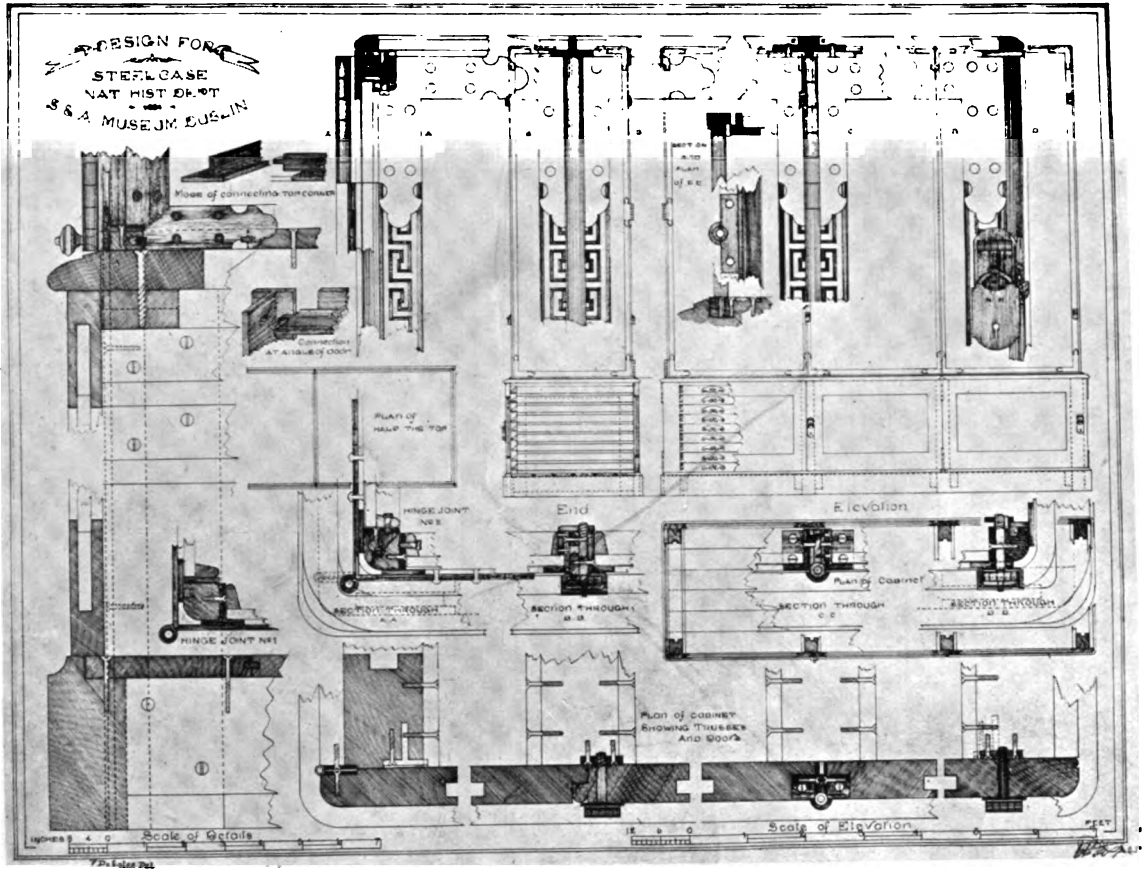

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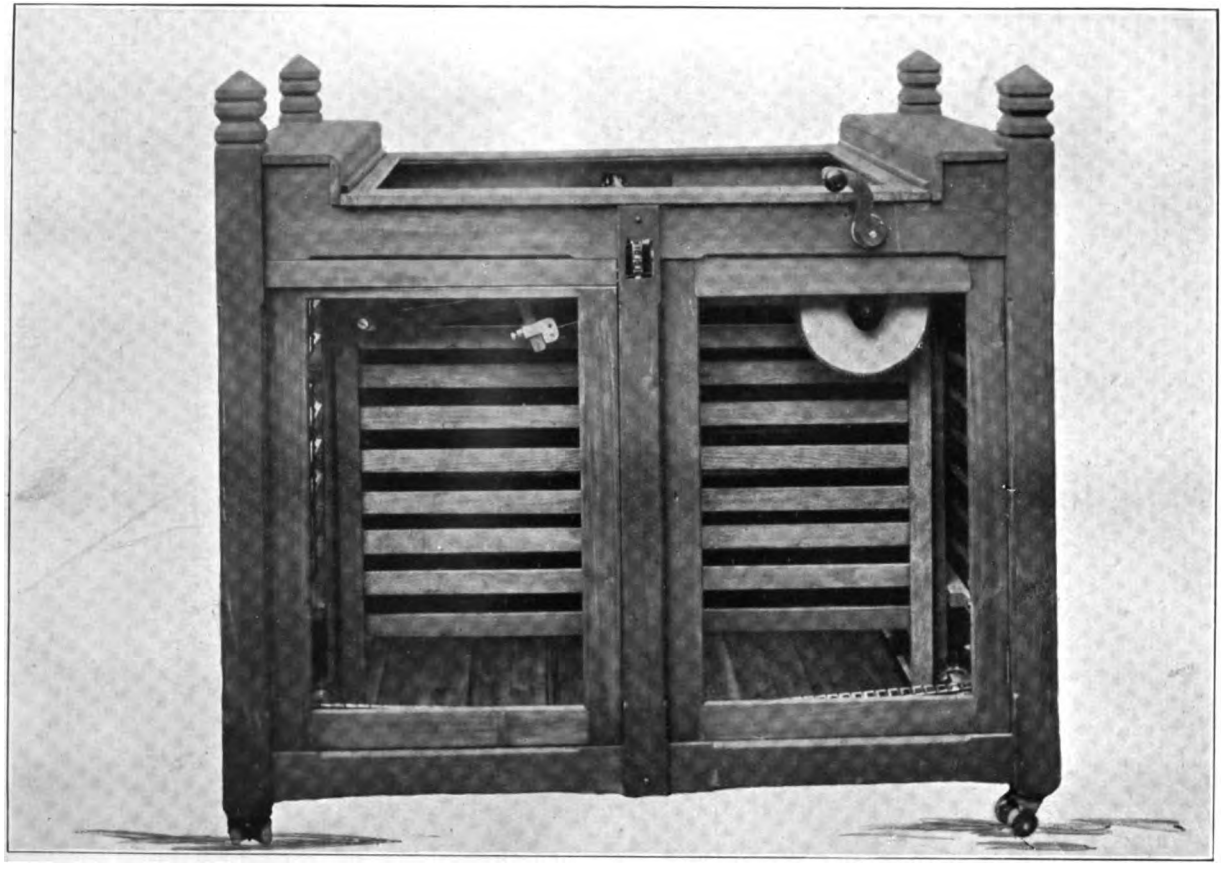

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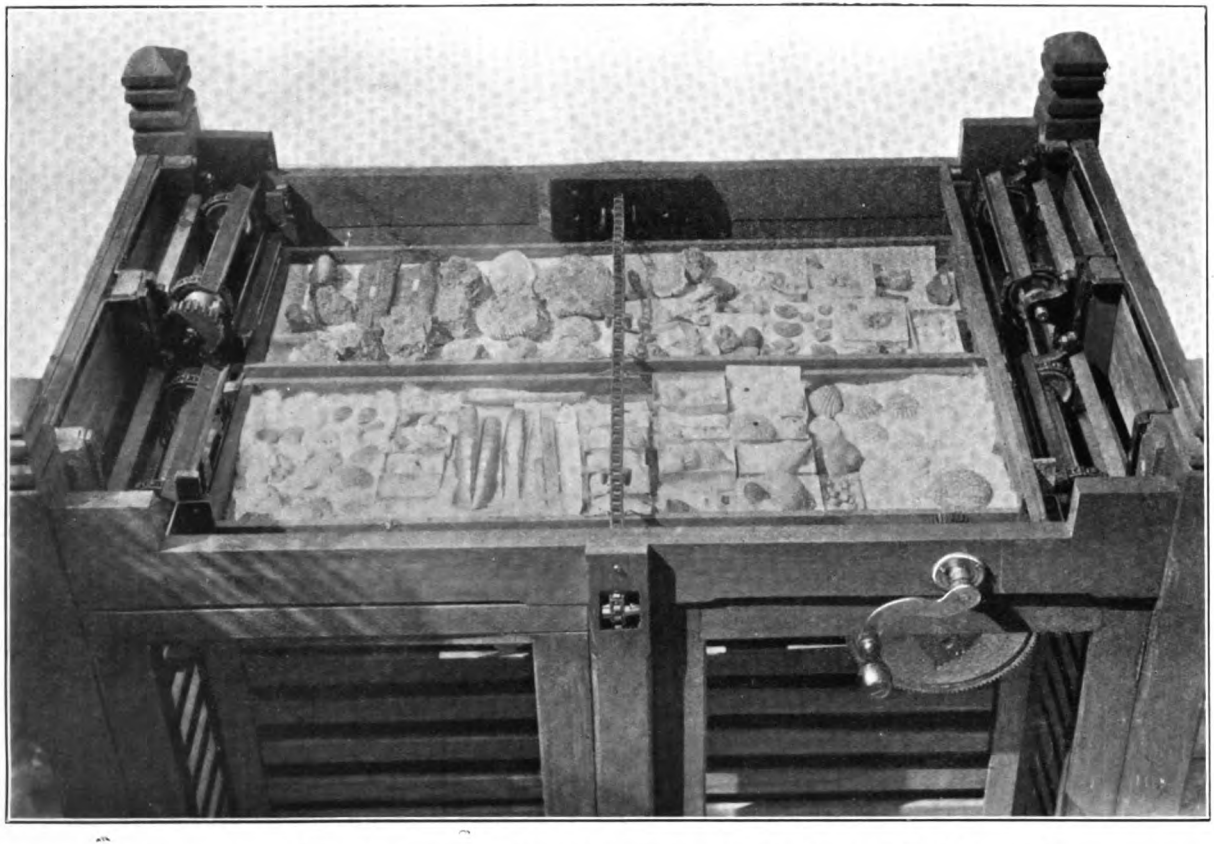

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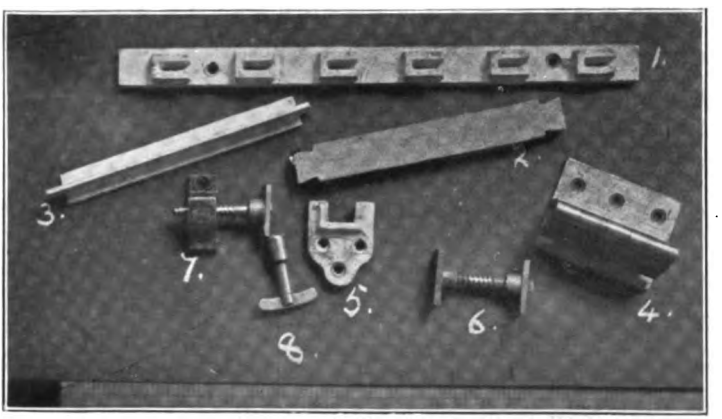

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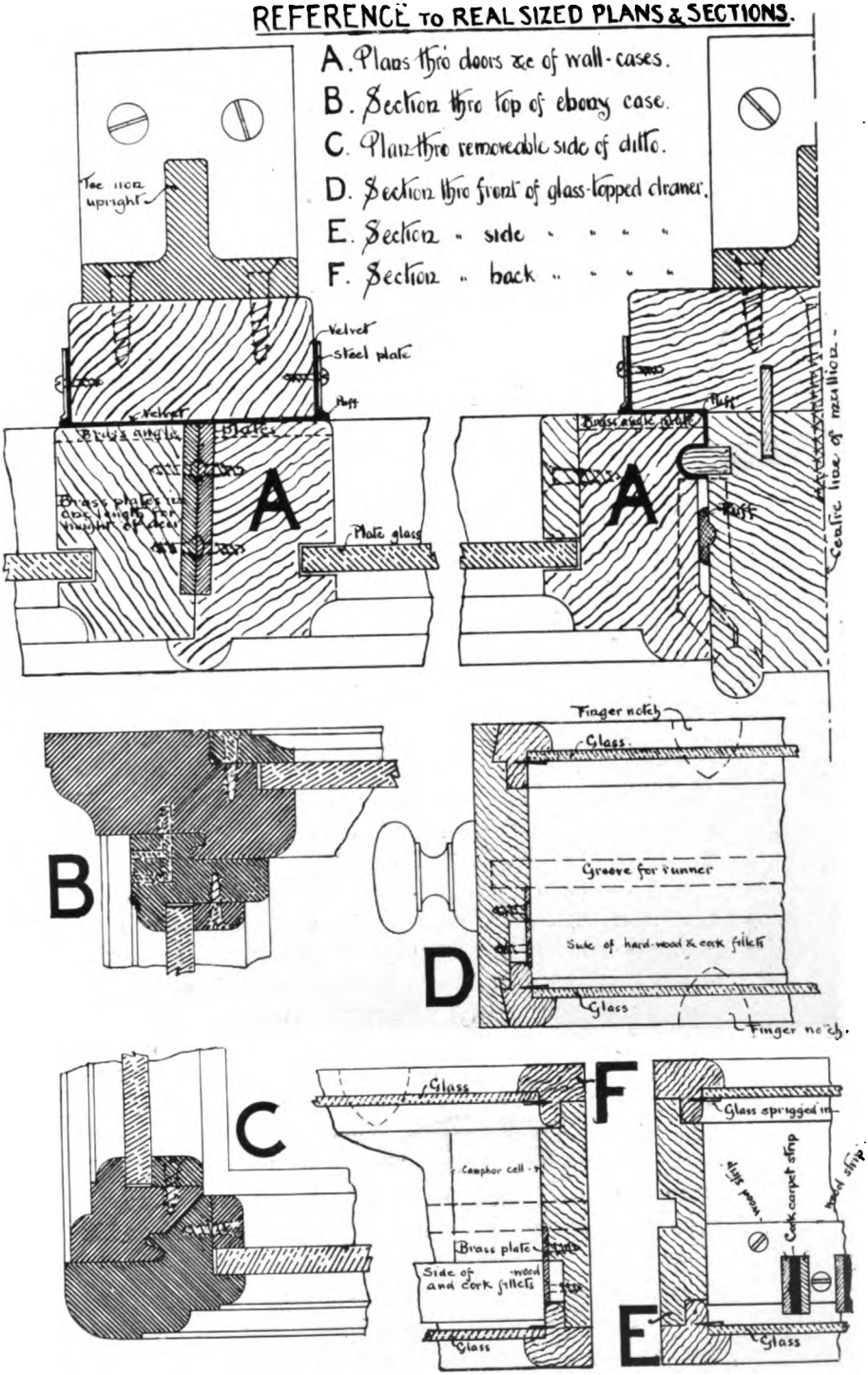

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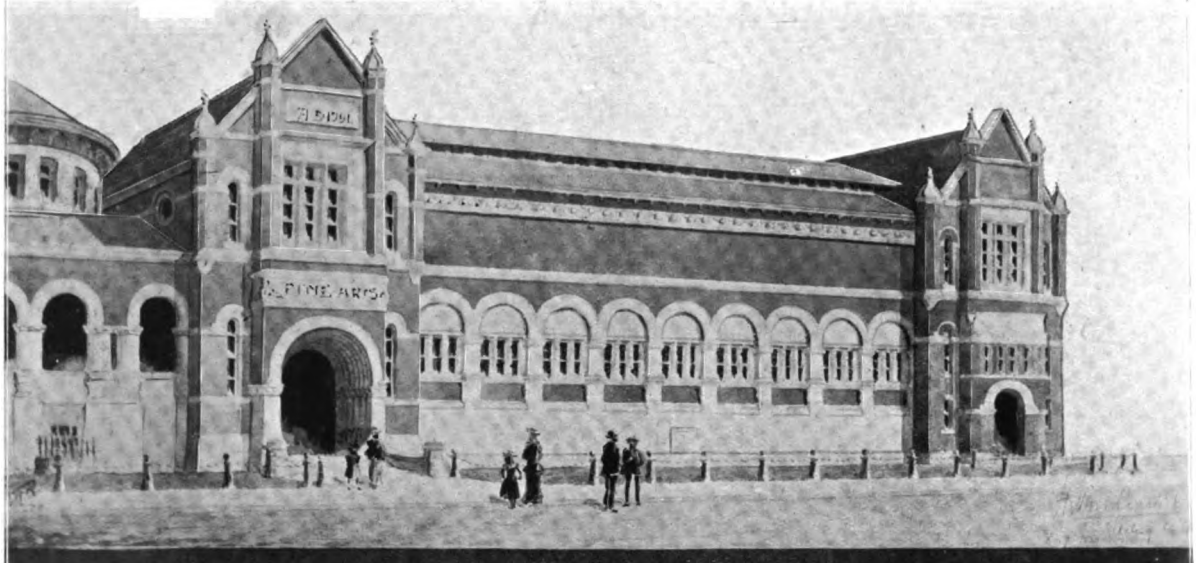

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